

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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THANKSGIVING DAY. BY FLORENCE PARSELL

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Pilgrim Art

EARLY AMERICAN INDUSTRIAL ART

PEDRO J. LEMOS

IN OUR eagerness to establish a worthwhile type of American Industrial Art, we are inclined to look right over and past many home examples and search for examples in the arts of Europe. We are also inclined to think and state that America has never had a good type of Industrial Art, and we feel that in our present urge toward good design in utilitarian objects that we are initiating a movement for the first time in American life.

The methodical movement or organized method in America may be new, but the first hundred years in the Pilgrim's history certainly produced an individual type of furniture, iron work, pottery, and weavings, far surpassing in simple beauty anything that America has produced since.

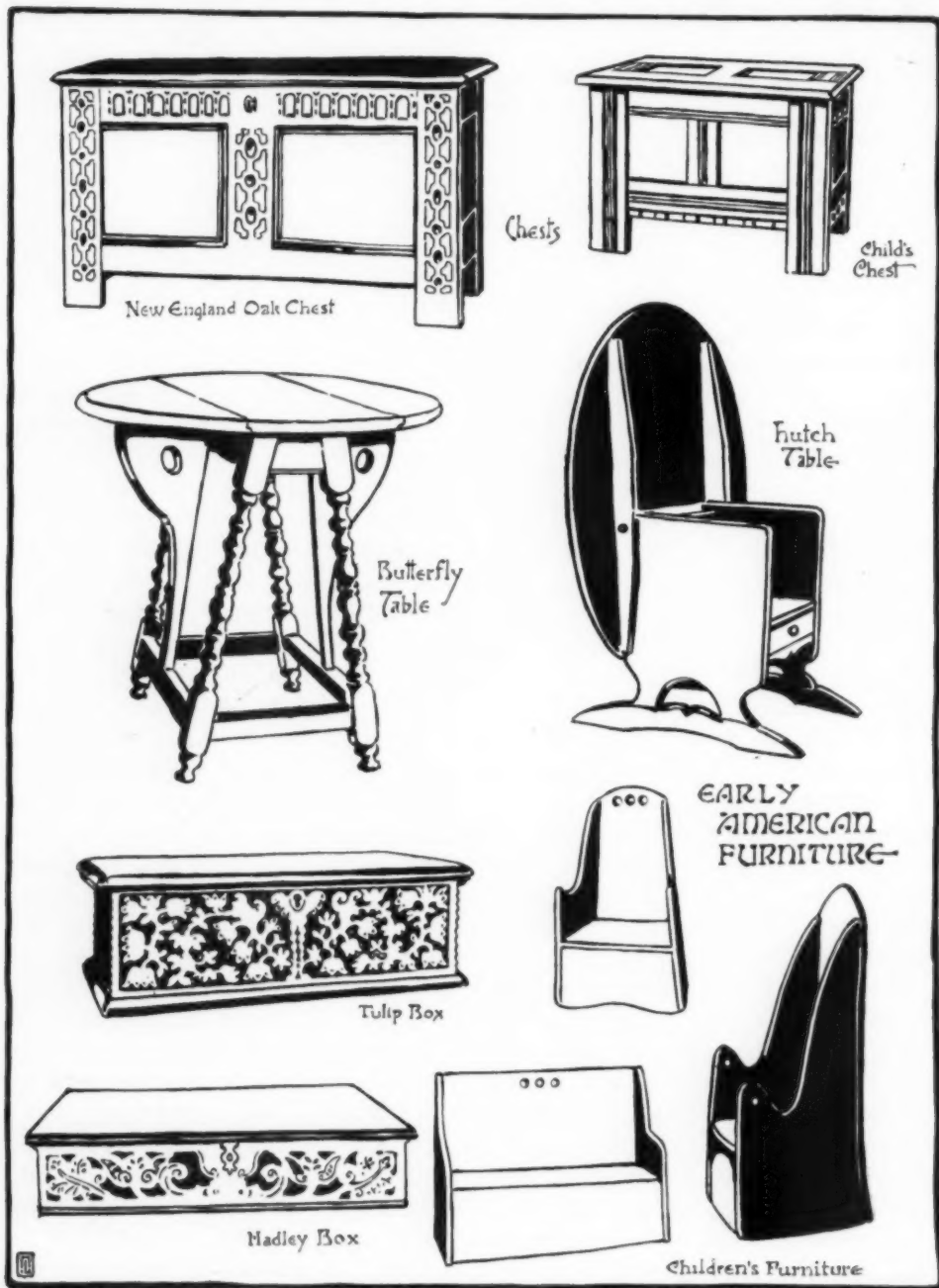
Possibly because the objects were born of natural needs, the making of things by individuals for their own home use, adding the lines or touches of beauty that each craftsman felt to be individual—these left down the years that something in character that can never come into the one of a thousand machine stamped objects that seem a part of American life today.

Take the best piece of factory-made furniture today and place it alongside a good old Windsor chair or Connecticut

chest and there is about the same difference as there is between an old Stradivarius and an over-varnished modern violin.

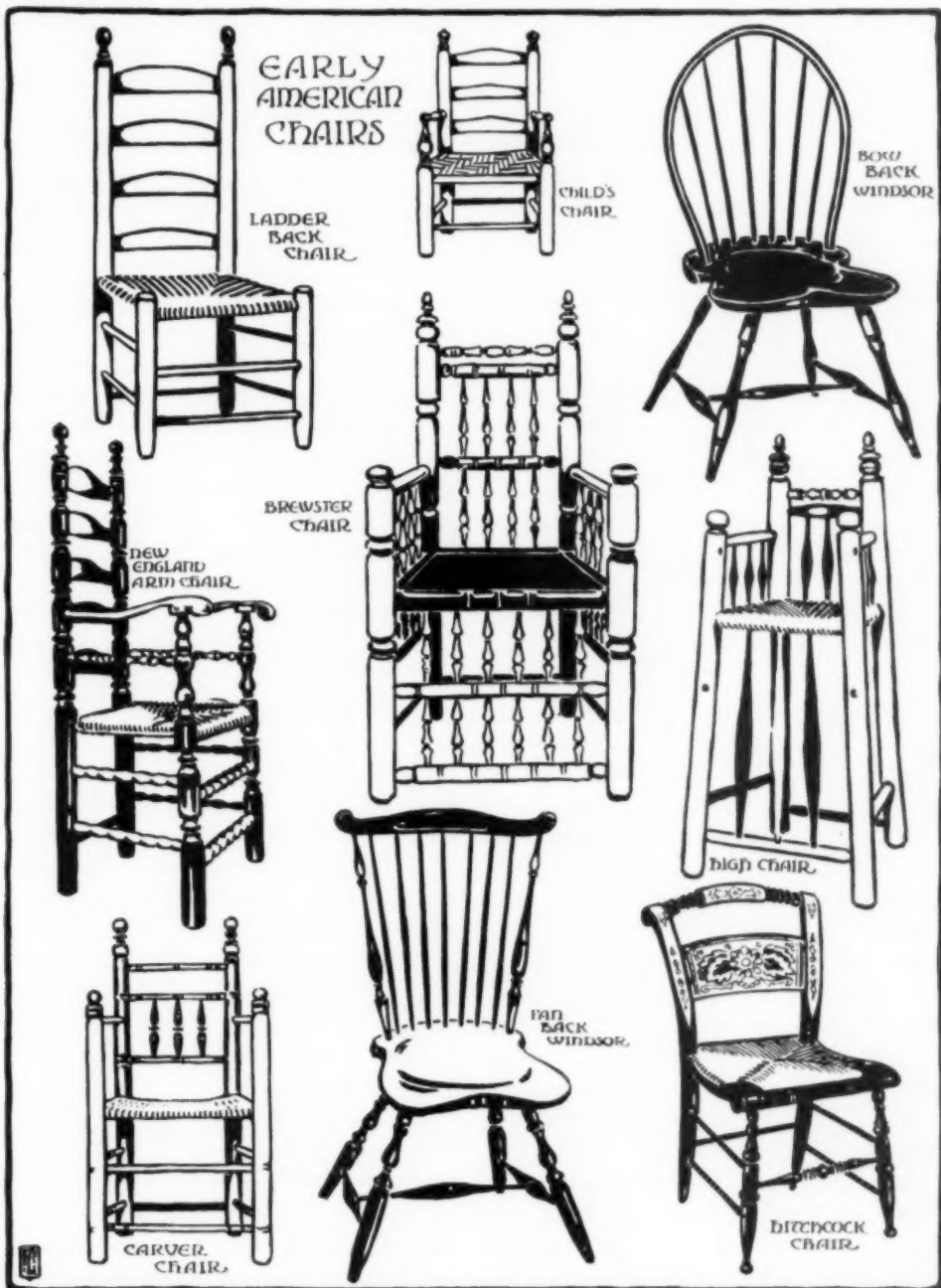
Look over the average gravestones that sentiment and love prompt us to mark the resting place of our dead, and compare them with average types used by our forefathers, and our modern ones seem garish in effect, badly spaced in lettering. The beauty of Goodhue's tombstones and the classic lines of Goudy's alphabets do not surpass the examples to be found in the old Burial Hill of Plymouth or in the village burial ground of North Scituate, Massachusetts, or many other old time cemeteries of New England. We copy and stress upon the old iron work of Spain and Germany, but give me the bold well-thought lines of the old candlesticks that lighted our Pilgrim homes, or the iron foot scrapers that graced the colonial entrance, or the iron strap-hinges that the hardy Nantucket sea-viking placed on his gates for pure rugged types, with no frills or meaningless details, but refined with form shapes that give joy to the designer's eye.

"See America First," may be well adapted to say "See American Design First," for the American art teacher, with the rich treasures in Old Indian



ARTISTIC EXAMPLES OF EARLY AMERICAN FURNITURE, SHOWING SURFACE DECORATIONS ON THE CHESTS AND UNIQUE BUT SERVICEABLE TABLE AND SEAT FORMS

The School Arts Magazine Alphabeticon, November 1928



A GROUP OF TYPICAL AMERICAN CHAIRS SUCH AS THE PILGRIMS AND COLONISTS USED. THE HITCHCOCK CHAIR WAS USED IN THE EIGHTIES. THESE TYPES ARE BEING REVIVED FOR USE IN AMERICAN HOMES AND THEY ARE TRULY FITTED TO AMERICAN ENVIRONMENT

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pottery and weavings, and with the great present possibility of seeing a primitive people, the Navajo and Pueblo Indians of today working at their arts; the influence of the Spanish regime and the work of the Pilgrim and Colonial periods, there is much in store for the art student here at home.

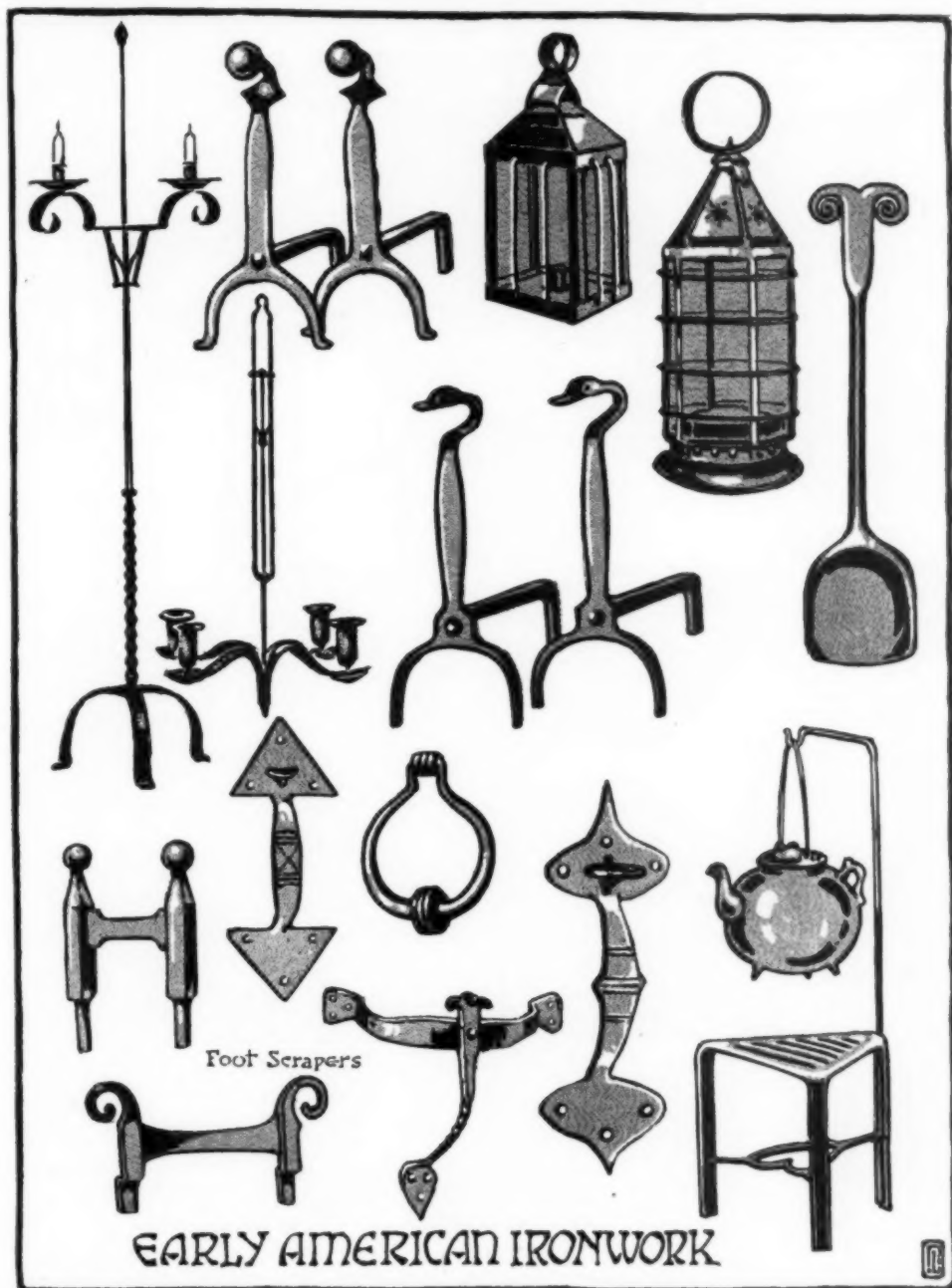
Until recently it was the boast of many a Pilgrim descendant that their heirloom, chair or chest, was brought from England. Value seemed to be attached only if the article had come from over the sea, and this queer argument seems to be one of the hardest parasites on American handicrafts at the present time. Today collectors of American antiques are properly connecting value on the objects made in America by the early American settlers in preference to the things of European workmanship. The rigging of the *Mayflower* must have presented the appearance of an overburdened Christmas tree if it is true that the spinning wheels, chairs, and cradles claimed to have arrived on the *Mayflower* did cross with the Pilgrims. Without doubt very little furniture other than chests and the usual ship furniture came over on that memorable journey, for it must be remembered that history relates the abandonment of one of the ships, and everything points toward the economy of space.

The Pilgrims were blessed with the opportunity of starting all over again. Sometimes I think, that if overnight our entire production of modern industrial art were swept away, we could start over with a clean page, and possibly forget our monstrosities in architectural art, or the gingerbread home fixtures that clutter our markets. The Pil-

grim's memory of the arts of Holland, their memory of the Jacobean and Adams Brothers furniture in England, gave them a background of forms over which they added their sturdy ideas and left for our admiration and respectful cherishing a group of furniture to which designers and artists are turning for inspiration and direction.

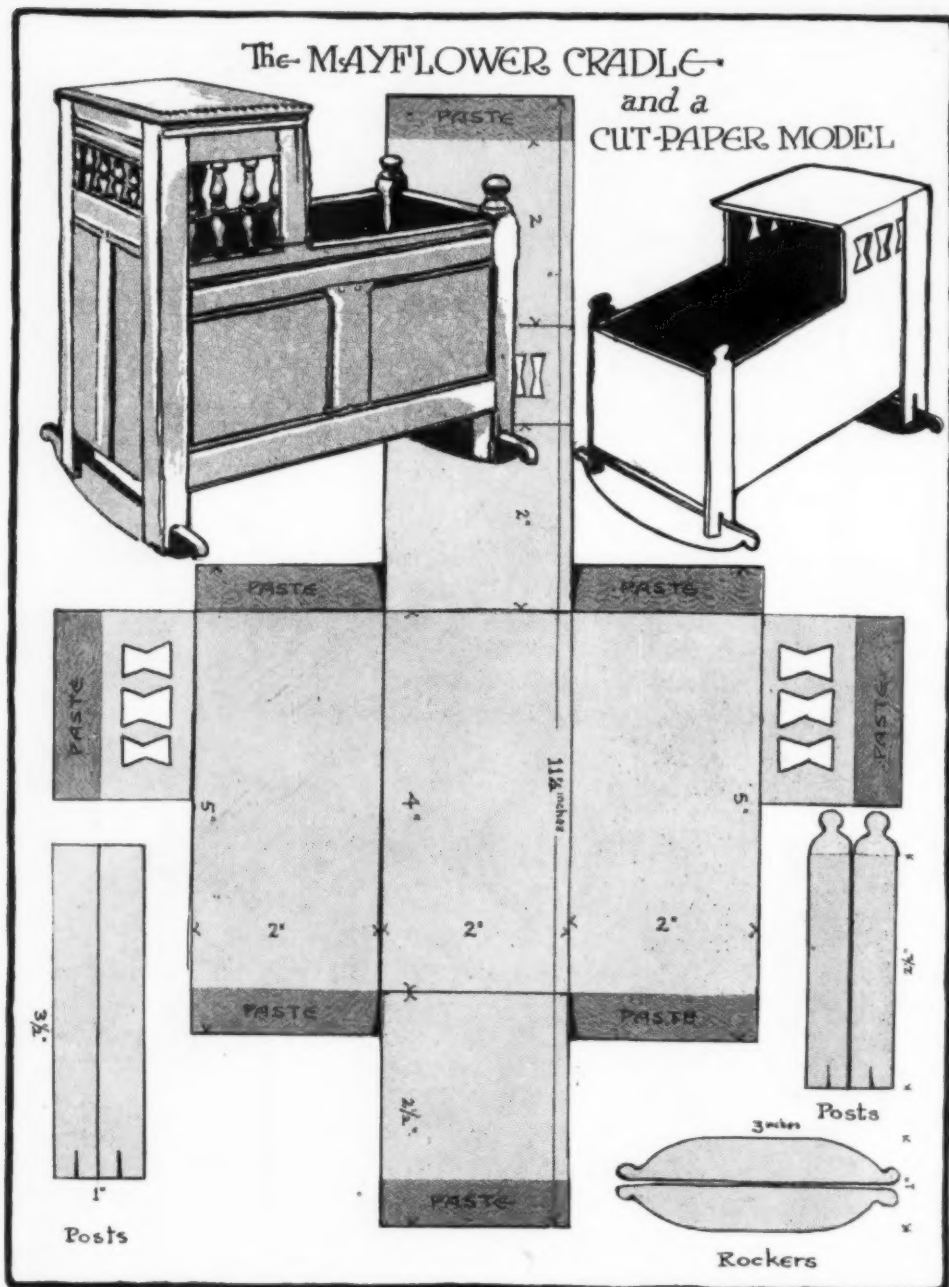
With John Alden, the wood worker of the original Pilgrim group, others arrived in later shipments, and as time developed the need, flourishing factories throughout New England focused their attention on chairs of one type or another or it may have been chests, or spinning wheels or looms. And the long winter evenings were busy ones around the home fireside, for every boy was busy making useful things with his jack-knife and every girl knew the art of spinning and weaving. The hundred and one things needed in the home were the product of some one in the community or the next community. There were the honest earmarks of the tool on each object. Growth of trade depended upon merit and no one dared poor workmanship because their whole community knew the maker. Today the maker is seldom known. Perishable and shoddy goods are delivered over the counters, and the ring of producers from the jobber to the retailer shed the blame along the line.

And the Pilgrim craftsman developed individuality, for we find that here and there a maker would evolve a type of chair or stove or spinning wheel which created, through its design or type, a flourishing demand. There was the Hitchcock chair (much sought by collectors today) that flourished near the present site of Riverton, Connecticut,



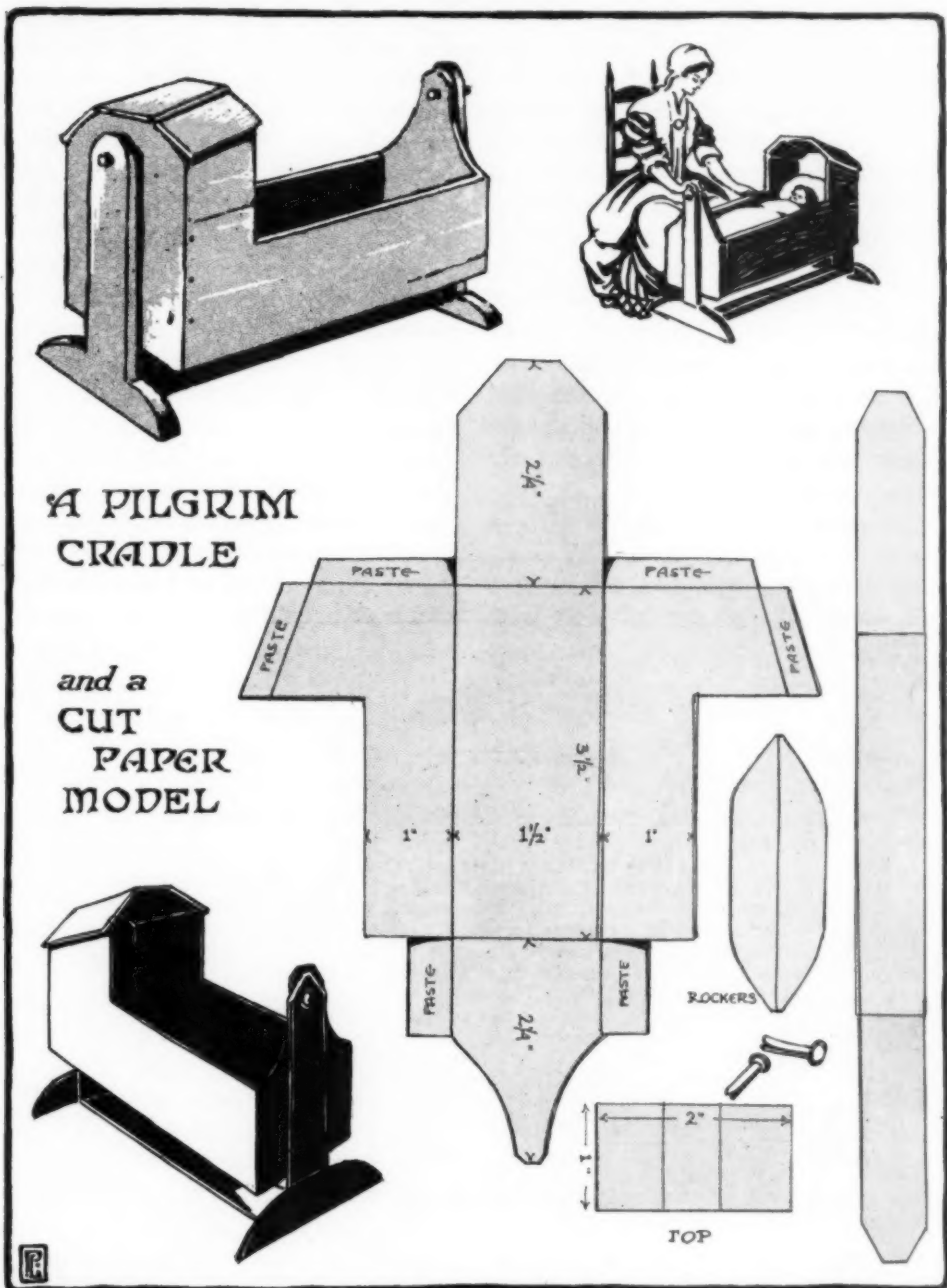
PILGRIM AND COLONIAL IRONWORK SHOWS THE INTEREST AND CARE GIVEN BY THE MAKER TOWARD PRODUCING PLEASING SHAPES IN EVERY PART OF THE IRON WORK. THE IRON WAS SELDOM GIVEN IMPOSSIBLE CONTORTIONS. IT WAS KEPT HONESTLY IRON IN CONSTRUCTION AND PROPORTIONS

The School Arts Magazine Alphabeticon, November 1923



A PICTURE OF THE CRADLE, OWNED BY MR. C. C. NASH OF NEW ENGLAND, WHICH CAME IN THE MAYFLOWER FROM THE OLD WORLD. THE PATTERN SHOWS HOW TO MAKE A PAPER MODEL. A LITTLE PASTE AND SNIPS WITH THE SCISSORS WILL PRODUCE A CRADLE FOR ANY SMALL DOLL.

The School Arts Magazine Alphabeticon, November 1923



A PILGRIM CRADLE THAT SWINGS INSTEAD OF ROCKS AND A PAPER MODEL WITH FLAT PATTERNS FOR ALL PARTS. TWO PAPER FASTENERS WILL ALLOW THE CRADLE PART TO SWING ON THE STAND

The School Arts Magazine Alphabeticon, November 1923

and which factories still exist, though used now in producing rubber goods and paper. Here at this mill the old art—now practically a lost art—that of furniture stencilling, flourished. The women with their more delicate handling and keener eye for decorative effects produced this art, though it was designated as a trade, rather than an art. The blended effects of the old stencils were produced more with the finger tips than the brush method used nowadays, so that we can well feel that the stencilled designs on early American furniture are finger print art records from early American craftswomen.

The iron craftsman had more of a pioneer's life than the worker in wood, for while birch, maple and pine flourished everywhere the blacksmith must seek

his iron from the old world or find it as did the old ancestor of Lincoln in the form of bog-iron in the marshes near Bound Brook in New England. Every nail in a house was hand wrought by the worker in iron and the home builder must needs place his order for nails one year ahead. "Those were the days" for creating appreciation for the things made by hands and we can as art teachers or students only hope for some part of the sterling sincerity that left its impress in the Pilgrim's work, in our present renaissance of industrial art. Teachers of art everywhere will find in the early art of America, particularly those periods unspoiled by the prosperity and attendant ornateness that came later, excellent ideas and fine American standards to hold up to their classes.

If we must educate our poets and artists in science, we must educate our masters, labor and capital in art. Personally, I believe that we may have good hopes of both. The capitalist's idea of art in industry at present, tends to limit itself to painting green and white stripes on the front of his factory in certain cases. This is a primitive type of decoration, but it has, I think, the root of the matter in it.

Before long, some one may discover that frescoes inside a factory increase the average efficiency of the workers 1.03 per cent and art will become a commercial proposition once more.

Even now, it is being discovered that artistic advertising pays. Similarly, I do not doubt that labor will come to find that it cannot live by bread alone.

J. B. S. HALDANE,
Cambridge University

Poinsettia Flowers of Crepe Paper

JANE LITTELL

THE lovely Poinsettia, which so gracefully rambles over the verandas of southern California, and which is such an addition to the decorations used during our winter holidays, may be very successfully copied in red and green crêpe paper. A nationally known manufacturer of paper novelties has prepared a box containing everything necessary to make a dozen poinsettias, the petals and leaves cut to the right size, and the wires prepared the exact length necessary. But if it is impossible to locate a store which sells this especially prepared package, the poinsettias may be made by following the directions given below.

The necessary articles are:

- One roll of red crêpe paper,
- One roll of green crêpe paper,
- 6 bunches of poinsettia centers,
- 2 spools of red covered flower wire,
- 2 spools of green covered flower wire,
- 2 spools of green covered stem wire,
a little heavier than the flower wire,
- 1 spool of hair wire,
- 1 bottle of library paste and brush.

Each poinsettia has three tiny petals, three medium size petals, five large petals, five of the especially prepared centers, and three green leaves. The centers are a dull yellow with a line of red around the outer edge, and each one is about one-fourth the size of a one cent piece.

It minimizes the amount of work if all the cutting out of petals and leaves is done at one time, and then all the petals

and leaves wired at one time. First cut out the red petals, and cut enough of the red wires the exact length of the petals to allow one wire for each petal. Grasping the ends of a dozen or more wires between the thumb and finger, run the paste brush the length of them, so that each wire is thoroughly wet with paste. Lay the wires wet with paste on a plate, and use them as quickly as possible so the paste has no time to dry. Run a wire from the tip of the petal down the center, pressing it fast to the crêpe paper with the thumb nail. Then lay the petals aside to dry, with the wire uppermost. Repeat this with the three sizes of petals.

Next prepare the leaves, cutting them from the green paper, and run a green wire lengthwise of each leaf. The paste will dry in a very short time, and work on assembling the flowers may be commenced.

The number of centers to be used in the flower depends upon the size of the centers. The bunch of centers in each flower should be as large as a one cent piece. Of the especially prepared poinsettia centers, from four to eight should be used, depending upon their size. If it is impossible to buy these centers, a substitute may be made of yellow crêpe paper. To make these substitute centers, cut the yellow crêpe paper into circles two inches across, allowing two thicknesses for each center. Wad up some of the yellow paper to make a hard ball no larger than a shoe button, lay it in the center of the double

thickness of yellow paper, gather the outer edges of the circle together and twist. Then fasten a piece of the hair wire around the twist to hold the ball in place. A realistic touch may be given these home-made centers by adding a circle of red sealing wax, near the top of the wadded up paper. To do this, touch a steel spatula or a steel manicure instrument that has been heated to the stick of read sealing wax, and begin the circle. Each touch of the hot instrument to the sealing wax will cause a little of it to adhere to the instrument, and then can be transferred to the paper. Red ink cannot be used successfully, because as there is no sizing in the crêpe paper the ink will spread. These paper centers should be small enough so that five may be used in each flower.

Before commencing work in assembling the flowers, have the wires prepared. With a pair of wire clippers or a pair of stout shears, cut the heavier weight green wire into eighteen-inch lengths, and thirty-inch lengths, one of each length for each flower.

In making the flowers, wrap one end of the thirty-inch wire twice around the bunch of centers. Then bring the ends of the centers together and bind them into a compact bunch with a piece of hair wire. Arrange three of the small petals around the centers and fasten

them with the hair wire. Around these, group three of the medium size petals, and fasten with hair wire. Now add five of the large size petals. Wire all the petals securely into place with the hair wire.

Next prepare the green crêpe paper to wind around the stem. This green crêpe paper should be cut four inches wide the full length of the paper. By cutting lengthwise of the paper, you are cutting across the grain, which is necessary in order that the paper wind properly. Then fold the strip lengthwise along the center. Keeping the folded edge uppermost, stretch the paper and wind as tightly as possible about the base of the flower. When the ends of the petals and centers are properly covered, continue the winding for an inch along the stem, and then insert the end of a green leaf, and bind it fast to the stem with the winding paper. Four leaves should be inserted along the stem, three inches apart. It is important that the paper be wound tightly and closely enough to hold the leaves in place.

After winding a distance of ten inches along the stem, reinforce the stem with one of the eighteen-inch wires, and wind the strip of crêpe paper around both. At the end of the stem, a dot of paste will keep the paper from unwinding.



A ROW OF POINSETTIAS

How We Decorated a Room for Thanksgiving at a Very Small Cost

ZILPHA L. BENTLEY

THE third grade was caught in the whirl of Thanksgiving preparations. Thanksgiving stencils had been bought, and the children were very pleasurably killing two birds with one stone—dusting off the erasers and applying the stencil—by powdering the erasers over the stencil, held tightly in place by other small hustlers, only too importantly aware of the impending tragedy should they let the paper slip. The result was successful beyond the wildest dreams of youthful conception. Their delight properly expressed, they set to work, filling in the turkeys and pumpkins with colored chalks, taking great care not to efface the pin-point guide lines before they were drawn in in color. So the top of the blackboard was made gay with a Thanksgiving border that seemed to make concrete the spirit of festivity that was undeniably in the air.

The next step was to erect the tepee from which the brave Indians in our playlet were to emerge on their way to the Pilgrims' hospitable banquet. For this, the children brought wrapping paper from home. We crumpled it up as hard as we could, and each child painted one piece brown with his water colors, to make it look as leathery and "skinfied" as possible. We then stretched it as taut as possible over poles placed in a semi-circle (old broom-handles that we begged from the janitor, and that the children brought from home) about the

bookcase, their tops tied together to the bookcase door. It was a noble example of Art for Art's sake—standing about six feet high, and large enough to hold eight warriors, provided they did not feel called upon to give proof to their prowess within the tepee. At a slight distance it presented a very creditable appearance and the trained imagination had no difficulty in believing it to be of many skins, rather than of crumpled paper.

The corners in the front of the room were filled with shocks of cornstalks, the donation of a small boy who was the proud possessor of a father with an automobile. The mothers of the other children had lent them the pumpkins destined for Thanksgiving pies, on condition that they bring them home after the entertainment. And so the pumpkins, duly labeled "Mary Jones" and "Johnny Smith" (with the tags in *front* in order that the other members of the class might be sure and know their origin) were piled against the cornstalks, while one enormous one formed the centerpiece for the Pilgrims' banquet board.

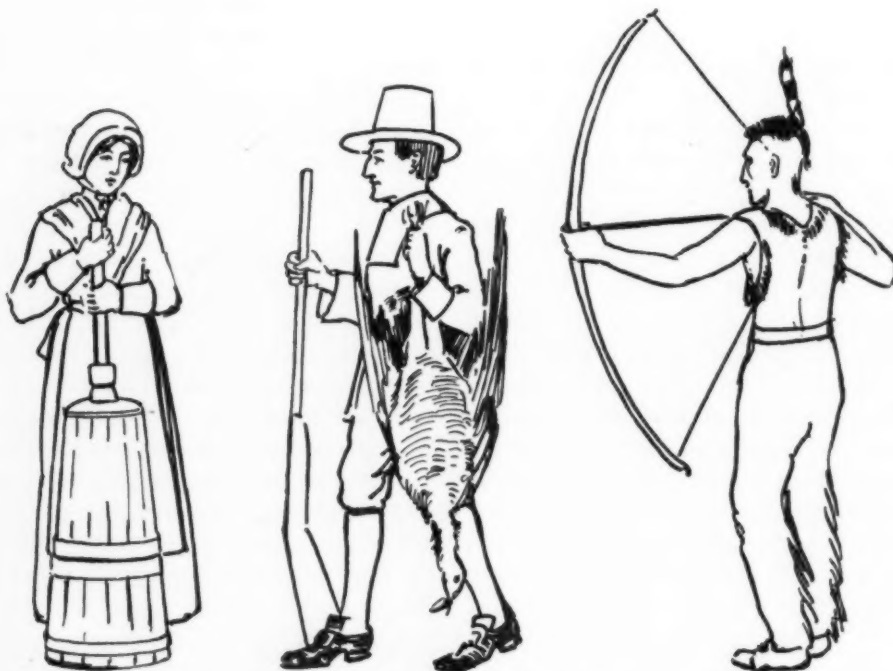
During one period, the room became the scene of the most perfect cooking I have ever seen. A brown wrapping paper turkey, crumpled white paper mashed potatoes, delightfully crayoned pies, celery that was in reality diploma-like rolls of white paper promiscuously

ribbed in violet, with bunches of yellow crêpe paper hanging valiantly from the top, fruits of a truly wondrous variety—old balls covered with orange paper for oranges, covered with red crêpe paper for apples, with a green-wound wire inserted for the stem, precious marbles, donated for the cause, were covered with purple crêpe paper for grapes, and attached to sticks, in bunches, by means of green-wound wires. Such was the dinner prepared for the third grade warriors by the third grade pilgrims, and if they knew beforehand what their dinner was to be, they were very gentle-

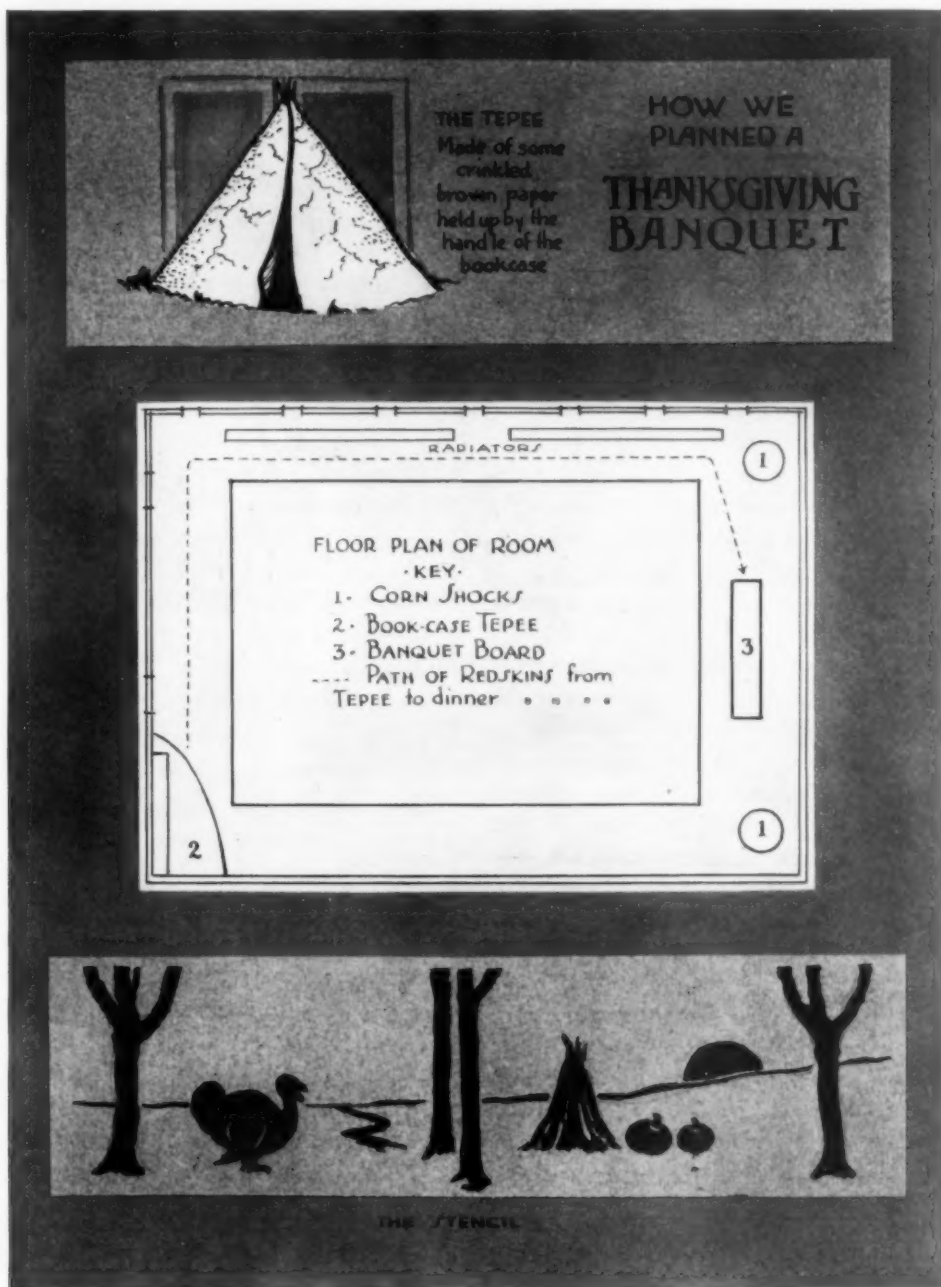
manly Indians and didn't reveal their knowledge.

The girls made the costumes for our playlet (a truly marvelous creation including impartially Indians, Pilgrim Fathers, Thanksgiving personified to bless the ensemble, and a generous assortment of months, autumn leaves, sun, winds, rain, etc.) of Dennison's crêpe paper, basting them onto slips provided by the respective mothers.

And so our Thanksgiving was ready, at a cost, for stencils, crêpe paper, and wire, of not quite a dollar and a half.



HERE ARE THREE THANKSGIVING FIGURES THAT CAN BE USED AS SUGGESTIONS FOR BLACKBOARD DRAWINGS, PLACE CARDS OR BOOKLETS. THEIR SIMPLE OUTLINES MAKE THEM EASY TO COPY



DIAGRAMS SHOWING HOW THE ROOM WAS DECORATED FOR THE THANKSGIVING BANQUET. THIS PROJECT WAS CARRIED OUT BY PUPILS IN THE THIRD GRADE DULUTH SCHOOLS, UNDER THE DIRECTION OF MISS ZILPHA L. BENTLEY

The School Arts Magazine Alphabeticon, November 1923

A Fairy Wand for the Art Class

VERNET JOHNSON

SOMETIMES I wonder if all art teachers get the same thrill I do when placing new materials and mediums into the hands of my pupils. I feel I am actually giving them new power, pulling aside the curtains that shut off the unknown and helping them step forward to new achievements. I always feel that the lettering pen is just like a little fairy wand, which I have presented to them, for oh! the wonders they can achieve with it. Their minds just run riot with new ideas, for the little fairy wand has given them a new power to create.

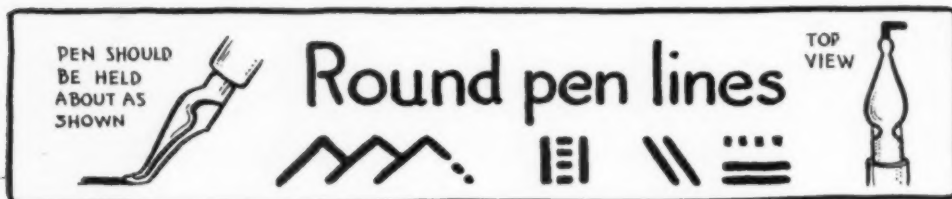
This year we let our little wands take us to Japan, Egypt or early America, for Japanese, Egyptian or Indian designs just sprang into being so spontaneously. Or we sailed along in boat or ship designs, or grotesque little animals, fish or figures came into existence as pens glided over the paper. These were border designs. Then, later, as the pens played over the paper, decorations or ornaments that might be used for the various special days of the year or any sort of advertisement or window cards took form and with them grew the con-

fidence of the wielders of these fairy wand speed pens.

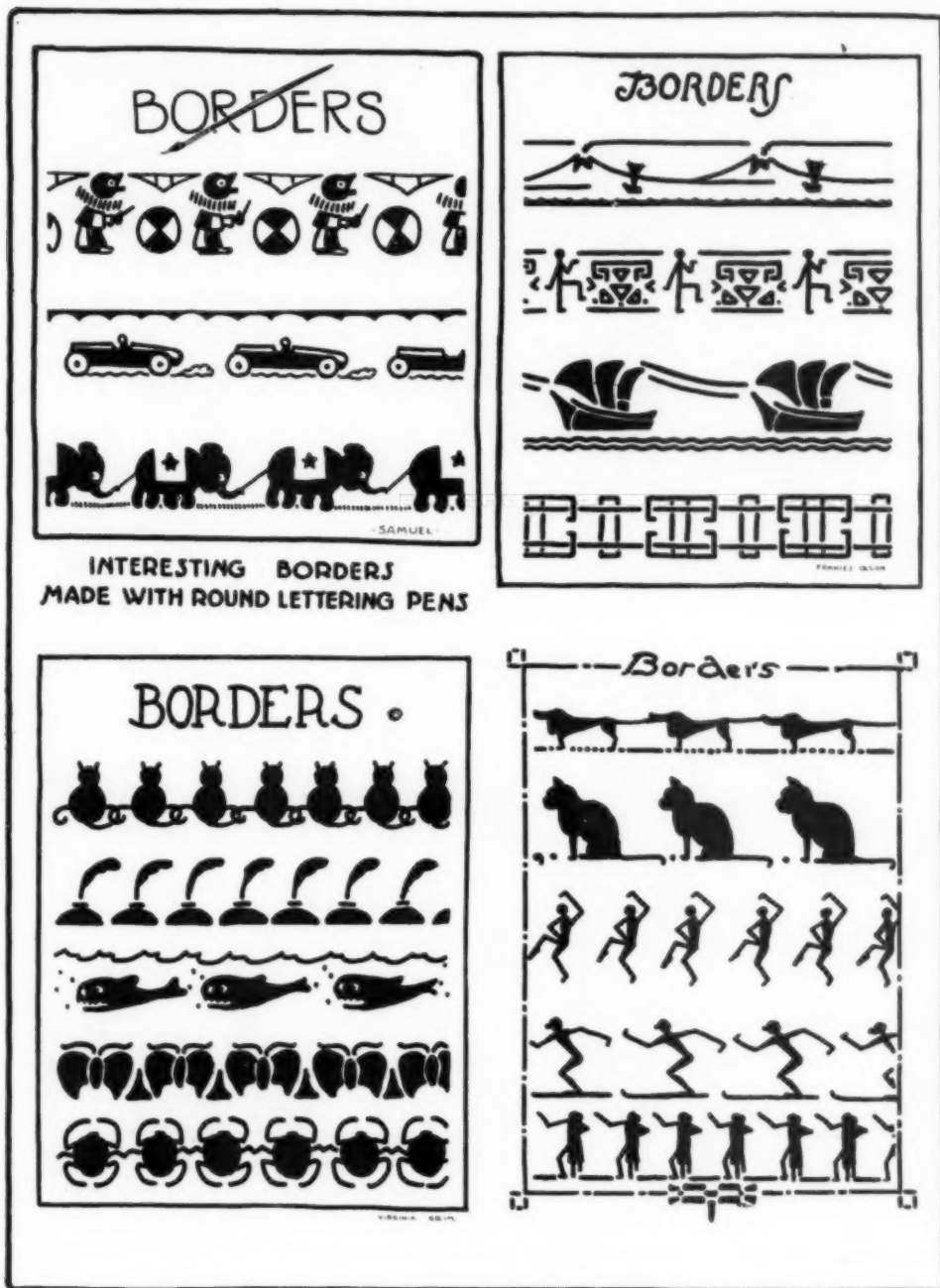
If you've never tried them, you can't imagine the fun for both yourself and the class that is in store for you.

But some of you may say, "Oh, be a little more practical." All right, I will. In the most definite of terms, I'll tell you the advantages of these pens. First of all, to the high school pupil there is a fascination about lettering pens. He feels the work executed with them has a professional look and furthermore he is able to do it so rapidly that he is more than pleased with what he can accomplish in a very short time.

To me the biggest advantage of the lettering pen for design work is that it gives a freedom, which is often lost in design work of a more painstaking nature. The pupil gets in the habit of taking big sweeping strokes and as the nature of the pen requires strokes of even thickness, small meaningless lines are of necessity eliminated. So you see our fairy wand is quite a practical device after all; at least we folks in Moline, Illinois, think so.

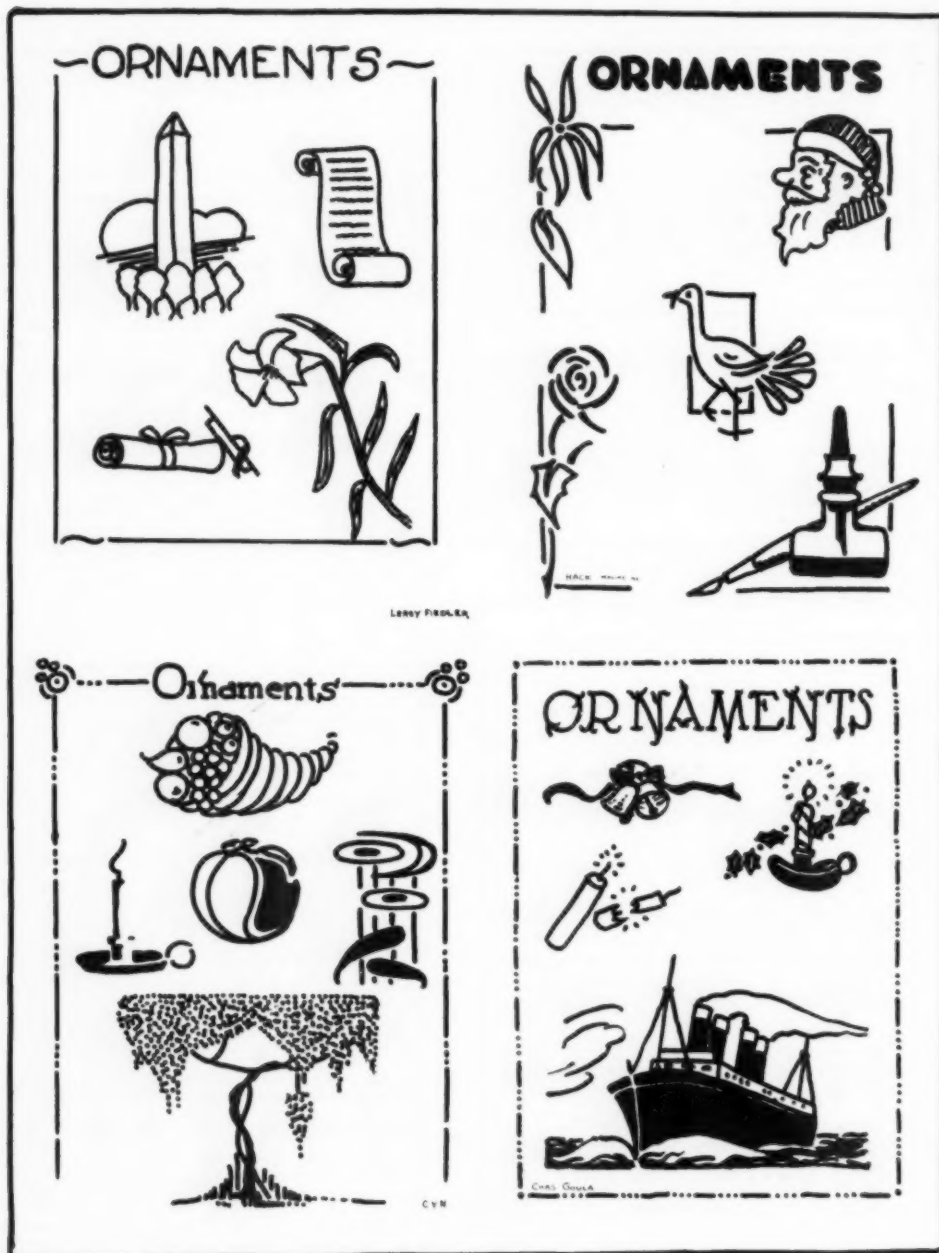


SHOWING THE ROUND LETTERING PEN AND THE RIGHT WAY TO USE IT. THESE PENS COME IN A VARIETY OF SIZES



IT IS SURPRISING WHAT A ROUND WRITING PEN AND A LITTLE ENTHUSIASM WILL DO. THE CONSTRUCTION OF THE PEN FITS IT FOR FREE RHYTHMIC LINES SUCH AS ARE FOUND IN THESE BORDERS

The School Arts Magazine Alphabeticon, November 1925



DESIGNS MADE WITH THE ROUND LETTERING PENS ALWAYS HAVE A DECORATIVE QUALITY DUE TO THE UNIFORMITY OF LINE. THESE MOTIFS WERE MADE BY STUDENTS OF THE MOLINE, ILLINOIS, SCHOOLS UNDER DIRECTION OF MISS VERNET JOHNSON, ART SUPERVISOR

The School Arts Magazine Alphabeticon, November 1923



A PAGE BASED ON SUGGESTIONS FOR DRAWING PILGRIM FOLKS, SENT IN BY MISS MYRNA TODD, MUNGER SCHOOL, DULUTH, MINN. THIS PROGRESSIVE METHOD OF DRAWING MAKES FOR RAPID PROGRESS

The School Arts Magazine Alphabeticon, November 1923

A Project in Aesthetic Appreciation

HATTIE B. SILVIA*

THE subject of "aesthetic appreciation" has been the underlying theme for the year's work in the seventh grade at Westhall School, extending into every subject.

The project was launched early in September. Preparations were begun for a study of the local public buildings. The committee in charge arranged for "An Hour with the Radiopticon." A box was made in which to keep post cards. These were arranged in alphabetical order, lettered cards being made by the boys. The radiopticon and the accompanying sheet were loaned by two pupils and the machine was operated by one of them.

Different pupils had been requested by the committee to be prepared to describe the various buildings. The points noted were: suitability to its use; harmony with natural surroundings; the building as a unit; good proportion; and ornamentation. Following this talk, each pupil was asked to write a composition on some public building. Many of these papers were illustrated.

The study of public buildings led naturally to a discussion on citizenship, which was followed by a composition entitled, "How May I be a Good Citizen?" Westhall School was the next topic and a paper, "A Good School," followed.

The churches of the city were next considered, each pupil taking as the subject for a composition, "My Church." The pupils were encouraged

to make pencil sketches of steeples, windows, and designs used in the ornamentation of the churches. At this point the study was correlated with the mathematics. Saracenic and Gothic art were mentioned as having derived much of their ornament from geometry. Among the most common of their early designs were the parallelogram, the square, the rectangle, the circle, and the triangle, with which the seventh grade have become familiar. "My Attitude while in Church" was the subject of the next discussion, followed by a composition. Later the pupils were asked to write about some design based upon a geometric figure.

The study of buildings seemed an opportune time for the application of the thoughts expressed in Longfellow's poem, "The Builders," which was memorized by the class.

Good examples of different types of houses in the city was the next subject for oral composition. Mention was made of quaint old houses together with those of the colonial style. Each pupil brought in and mounted a picture of a house which appealed to him as a pleasing type. This was followed by a discussion on the distinction between house building and home building. Poems relating to "home" were brought in, together with pictures illustrating the subject. "A Happy Home," furnished the topic for the next composition. Sketches of doorways, columns, windows and houses were drawn and colored.

The pupils who had cameras took pictures of two or three of the finest types of houses.

The interior of the house was next considered. The principles of balance, movement, emphasis, space division, and color, so necessary in house furnishing and decoration, were explained very simply. The necessity for good judgment in making the environment for the family as artistic as possible was emphasized. The pupils selected from magazines pictures of rooms which were examples of good taste. The subject of color received much consideration in preparation for a paper on "Interior Decoration."

Field excursions were made by groups of pupils to the public library, to churches, and to the only art gallery which the city affords, in quest of knowledge concerning the paintings to be found. Everywhere the pupils were cordially received. Fortunately for our project, a collection of water color paintings by Anthony Dyer, was exhibited in the public library just at this time. The class was delighted to attend the exhibit and later wrote about "An Interesting Picture" in the collection.

"A Beautiful Spot in Fall River" was taken as the last topic in the study of the city. Many interesting subjects were chosen, e. g., "Mrs. Durfee's Garden," "A Bit of Fairyland," "Our Sunsets," "The Clouds," together with descriptions of the parks, pretty streets, and the Taunton River.

At Christmas time the pupils of Room 7 invited those of Room 8 to hear Christmas carols in their room. Informal notes of invitation had just been studied. Room 8 promptly sent in their

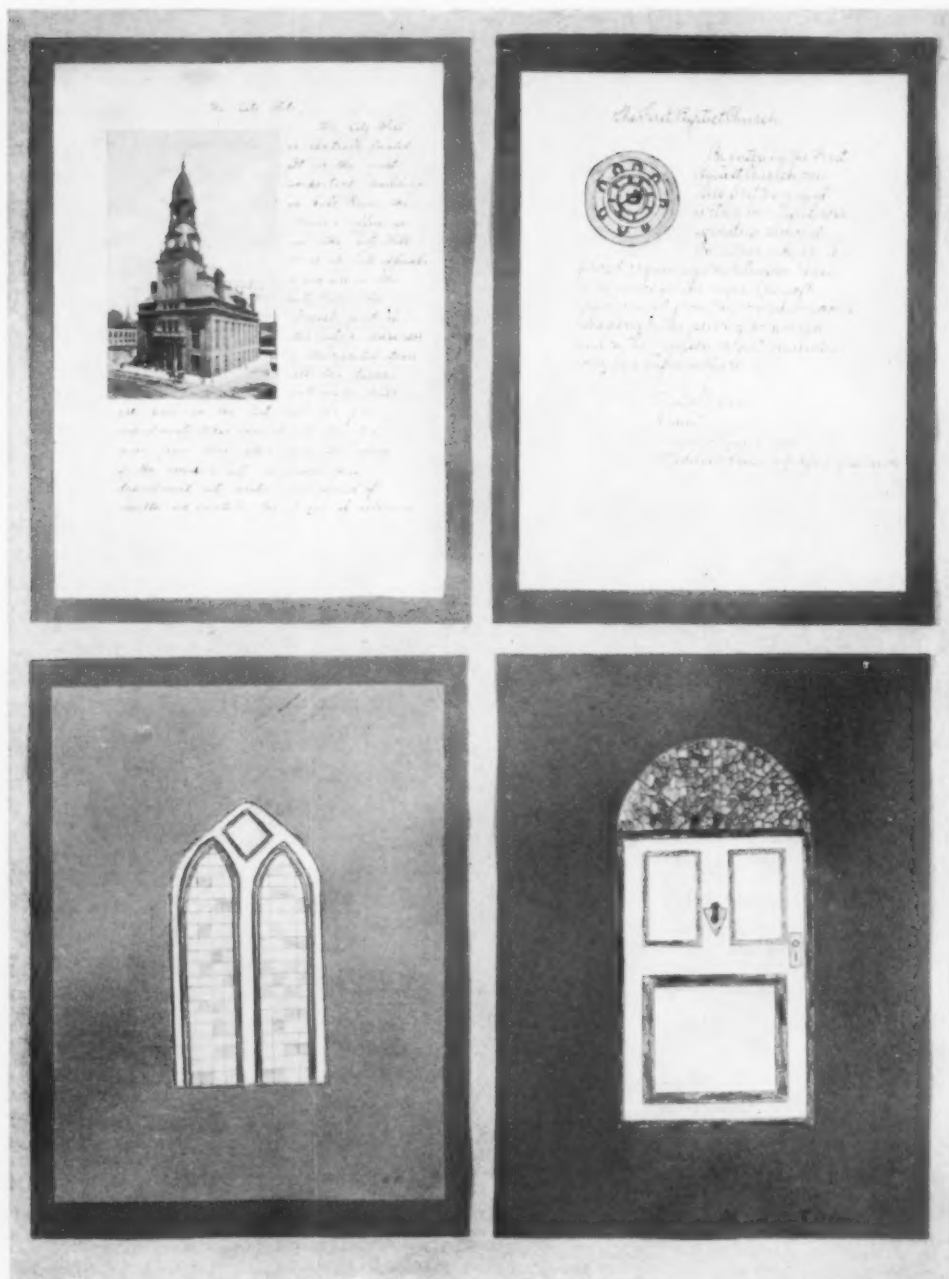
note of acceptance. A committee of arrangements was appointed. Carols were played on the victrola, which had been loaned for a half hour; others were sung by all; still others were played by individuals on the violin and the saxophone. Just before each carol was played, the story connected with it was read or recited by those whom the committee had selected. The program closed with a paper, "The History of the Christmas Carol." After the holidays, the subject, "What Appealed to Me Most at Christmas Time," was the theme for a friendly letter.

Joy unbounded came with the announcement of a "Young People's Concert," by the Boston Symphony Ensemble, to be given under the auspices of the Teachers' Association. In preparation, a little study was made concerning the orchestra, the arrangement of the players, and the instruments of music. The pupils attended and next day wrote their impressions of "The Concert."

"Mendelssohn" was the subject taken next. Many of the class have been interested to write extra papers for home work, using the famous musical composers, and musical instruments as titles. For class work, all were asked to write on the theme, "My Favorite Piece in Music."

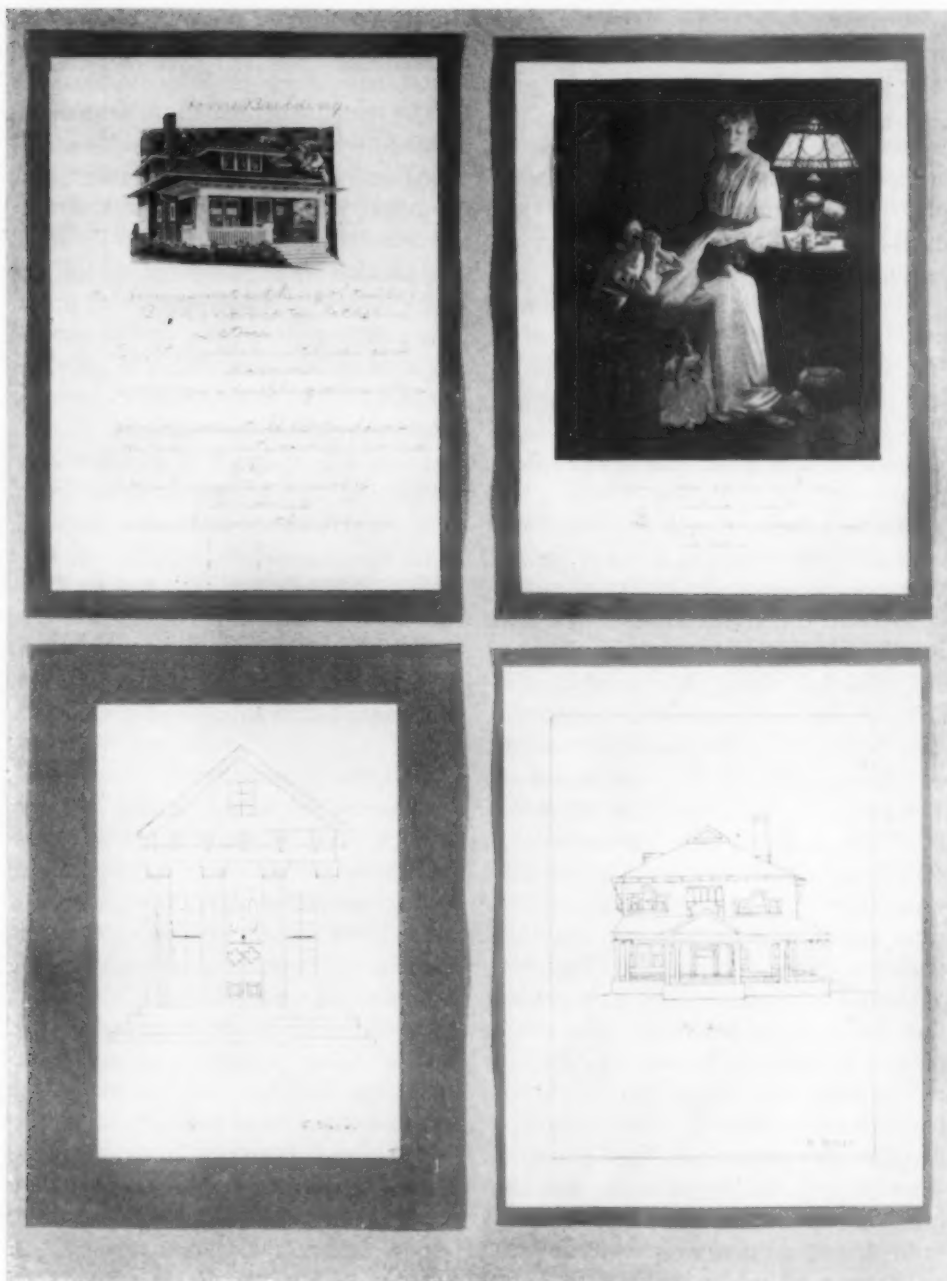
The project now turned to pictures. A business letter was written to the Perry Pictures Company ordering pictures for study. A money order blank was filled out by each pupil. The letter to be sent was selected. The writer, a girl, attended to the order at the post office. It was her first experience with a money order.

A day or two later, a girl appeared



EVERY DAY MORE ATTENTION IS BEING GIVEN TO AESTHETIC APPRECIATION AND CIVIC ART. IT IS IN THESE FIELDS THAT ART CAN BE MADE TO SHOW ITS VITAL CONNECTION WITH EVERYDAY LIFE

The School Arts Magazine Alphabeticon, November 1923



MUCH OF OUR LIFE CENTERS AROUND THE HOME. YET HOW INARTISTIC AND CRUDE IS MUCH OF OUR HOME ENVIRONMENT! PAGES LIKE THE ABOVE AWAKEN THE IDEA OF POSSIBILITIES IN THE MINDS OF THE CHILDREN

The School Arts Magazine Alphabeticon, November 1923

with three copies of the *Mentor*. They were "Beautiful Cherubs in Art," "Beautiful Children in Art," and "Beautiful Women in Art." She wondered if they might be of use at school. She little realized the outcome of that incident. Visions of an art exhibit flashed through the teacher's brain.

The one who loaned the pictures was made chairman of a committee to plan for the exhibit. Posters were printed by the boys advertising the affair. The best poster was hung in Room 8 without a word of comment. At 3.00 p. m. on the following Friday, the guests were ushered in. The chairman opened the program by a short quotation about pictures. He then called upon the different pupils who had prepared to describe the pictures.

The pictures hung on wires along two sides of the room at regular intervals. Everything not pertaining to the exhibit had been removed for the occasion. The pupil who described a picture stood beside it as he spoke. After the descriptions had all been given, the pupils were allowed to study the pictures at close range and to converse together quietly as at a grown-up exhibit. When all had returned to their places, the pupils were asked to tell which picture they liked the best and to give the reason for their choice. It is beyond the power of the teacher to describe the ecstasy of that moment! This project, in her opinion, was the finest of all. The following Monday came a paper describing their impressions of the exhibit.

With the arrival of the pictures which had been ordered, came the study of the following: "The Golden Stairs," Burne-

Jones; "Sortie of the Civic Guard," Rembrandt; "Sir Galahad," Watts; and the "Shaw Memorial," by St. Gaudens.

The pupils of Room 8 wished to extend an invitation to Room 7 but the question was, "What can we do?" One girl remarked, "Why not 'living' pictures?" The outcome was the most spectacular of all the projects and became somewhat of a community affair. The planning committee picked out the pictures to be given, and selected to represent them those people who most nearly resembled the originals.

A frame in the form of a hollow cube was made by a committee of boys. The wood which was used was taken from the framework used in packing pianos. This hollow cube was set up in the middle of the stage in the auditorium. On each side of the opening were placed screens covered with green burlap. The frame had been painted a very dark green.

Everybody contributed whatever he possessed which might be used. A pair of rich dark brown draperies were brought by the chairman of the planning committee and hung for the background. Behind the screens on one side of the frame were the articles to be used in the different pictures. These were arranged in order by the stage committee. A typewritten program was tacked up behind the scenes, with a list of the articles needed for each picture.

The committee on lights arranged footlights which consisted of a moving picture machine with the back removed, in one corner, and a large office light in the other. For one picture, "The Torn Hat," an overhead light was used instead. The switches controlling the lights were managed by one boy who

received the signal from a companion just inside the door.

A letter was sent to the assistant superintendent inviting her to be present. The pupils in Room 7 co-operated by printing the programs and preparing descriptions of the pictures to be presented. The whole school assembled on Friday afternoon to witness the performance.

The chairman opened the program by stating that the project had not been planned for entertainment but as a part of the work in aesthetic appreciation. He then called upon one of the girls to give a brief outline of the work this year, which she did, closing with the motto which has been before the class during the whole year: "Whatsoever things are true, whatsoever things are honorable, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; think on these things."

A boy was then called upon to give the history of this particular project. The reports of the various committees were then given, after which the chairman arose and gave an introductory paragraph on pictures. The lights then went out and the program began. The teacher sat in the audience. The whole program was carried out by the pupils themselves.

On one side of the stage sat the posers; on the other, those who were to describe the pictures. The curtain inside the frame was operated by two boys, who alternately pulled a rope marked "open" and another marked "close." The pictures presented were:

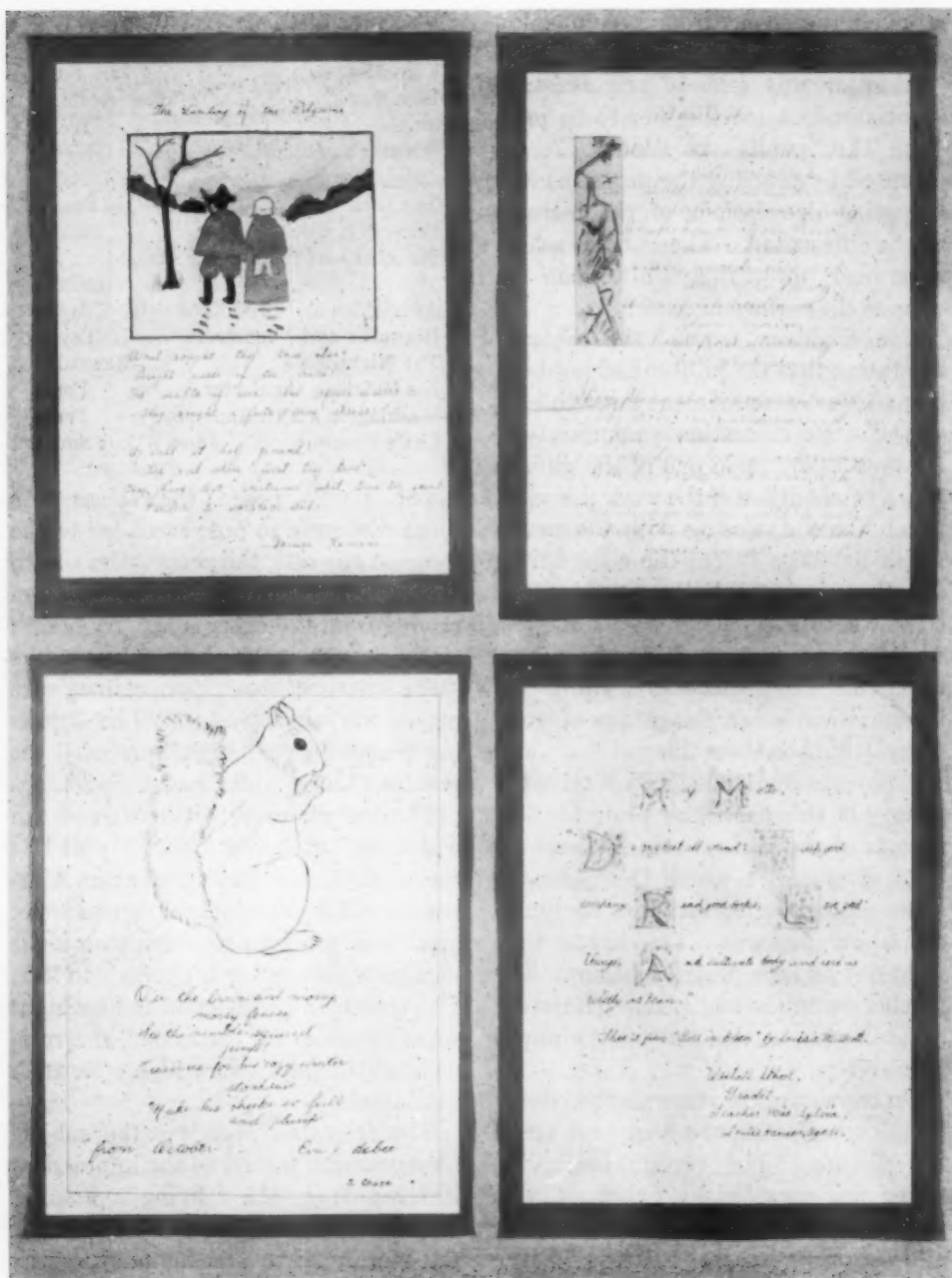
Unknown Princess	Da Vinci
Mona Lisa	Da Vinci
Age of Innocence	Reynolds

Baby Stuart	Van Dyck
Penelope Boothby	Reynolds
Torn Hat	Sully
Blue Boy	Gainsborough
Sir Galahad	Watts
Whistler's Mother	Whistler
Angelus	Millet
The Lark	Breton
Princess Louise	Richter
Madame Le Brun and her Daughter	LeBrun
John Alden and Priscilla	Taylor
Hiawatha and Minnehaha	Taylor
The Nightingale	Macomber
His Unfailing Comforter	Ferris
Washington's 25th Anniversary	Ferris
Little Women	Jesse Wilcox Smith

The pupils posed themselves. As those who were to pose ascended to the stage on one side, the person who was to describe that particular picture ascended from the other side. An eighth grade girl was at the piano. Just before "The Angelus" was shown, chimes were played very effectively. "The Breaking Waves Dashed High" preceded the picture, "John Alden and Priscilla."

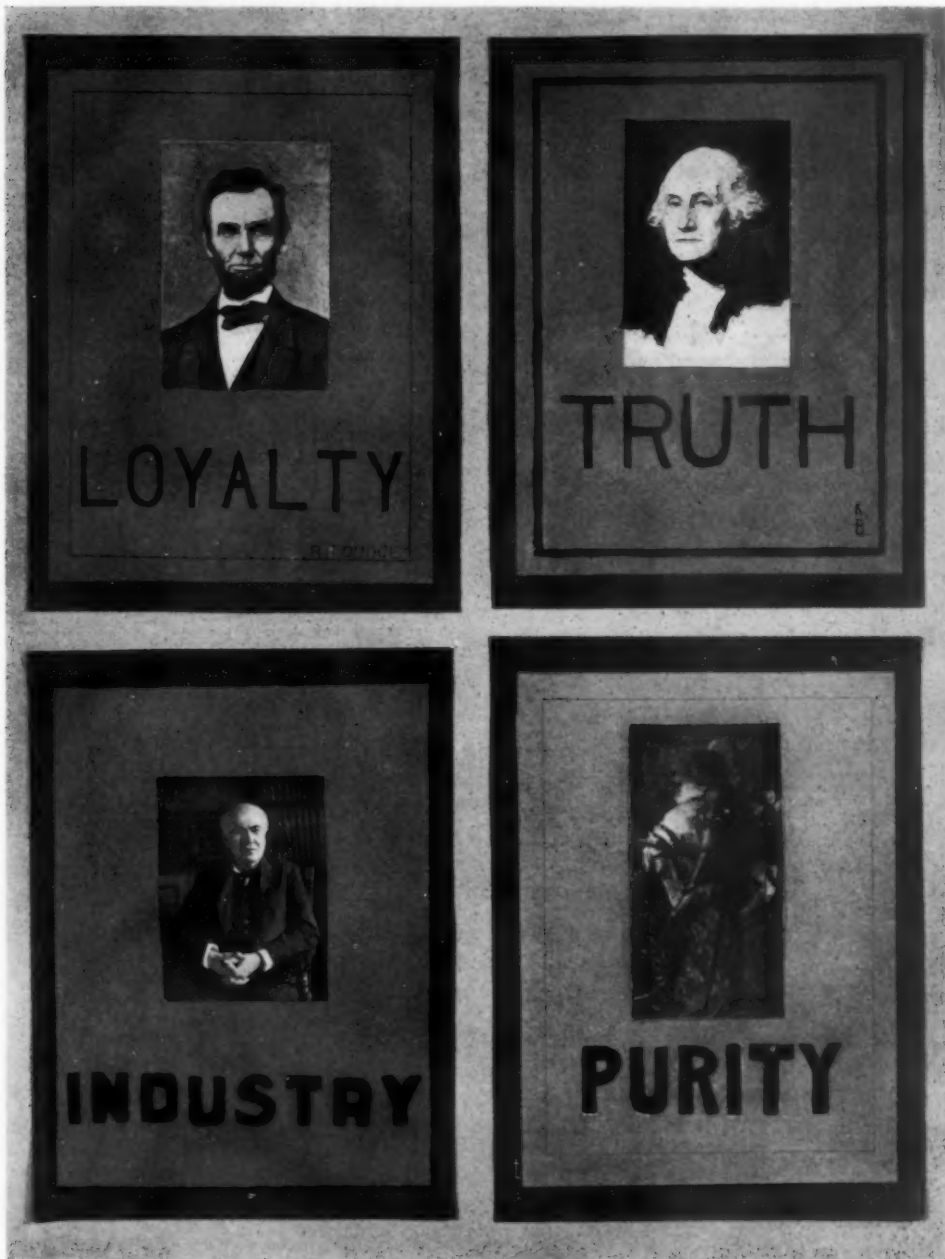
The last picture, "Little Women" in which the teacher of Room 8 posed as the mother, was spoken of as an illustration of love, the highest expression of art. The program closed with a short paragraph on art as applied to life. The chairman called upon the assistant superintendent for remarks. She commended the pupils very highly for their exhibition.

The following Monday, the subject for discussion turned to the impressions received from the "living" pictures. This proved to be valuable in that the pupils were led to a feeling of sympathy for all those people in the world who contribute in a similar manner to the happiness of others. Each pupil then wrote upon the theme, "My Part in



WELL DRAWN ILLUSTRATIONS, WELL WRITTEN COMPOSITIONS AND WELL PLANNED PAGES ARE ALL GOOD STEPS IN THE DEVELOPMENT OF AESTHETIC APPRECIATION

The School Arts Magazine Alphabeticon, November 1925



ONE WAY OF COMBINING A SENTIMENT WITH A PICTURE. THIS PAGE AND THE THREE PRECEDING ONES WERE MADE BY THE CHILDREN IN THE SEVENTH GRADE, WESTHALL SCHOOL, FALL RIVER, MASS. MISS HATTIE B. SILVIA, TEACHER

The School Arts Magazine Alphabeticon, November 1923

the Program." These papers were very interesting and proved the value of such a project. These same pictures have been given at two different churches and once again at the school so that the superintendent might have the opportunity to see them. He said at the close that never had he seen anywhere an exhibition to equal these "living pictures."

Each month, a stanza or stanzas of some nature poem have been illustrated. The pupils have mounted for their books, mottoes and paragraphs which appealed to them as beautiful. A list of books which are among the classics, and masterpieces in American literature has been given to the pupils. Some of the beautiful words in the language,— words which stand for noble traits of character—have been printed under pictures of famous men whose lives stood for those characteristics, e. g., courage, industry, loyalty, truth, love.

The drama was the art next considered. A short history of the drama was given, followed by two papers—"A Good Play" and "How We May Have the Best Plays in Fall River." Mention was made of the great masters of the drama.

In connection with hygiene, stress has been laid upon the value of health as an asset to perfection in all the arts. The dance was referred to as merely the drawing of lines with hands, feet, and toes, and that there should be a feeling of rhythm and beauty in these lines as the dancer moves about.

The principles presented during the year have been applied to household arts and to industry in a general way. Papers have followed the discussion of the following topics:

The Art of Cooking.
Doing Chores.
The Care of My Room.
The Dining-room Table.
How to Arrange Flowers.
My Personal Appearance.
How to Choose a Garment.
A Good Piece of Work—sewing, penmanship, some object that has been made, etc.
Lessons from the World's Best Workers.
How I May Become Beautiful and
How Discover the Beauty in Others.
How to Make My Life Count.

The pupils have written in notebooks a brief history of art, beginning with ancient Egypt. Pictures illustrating the art of these countries have been pasted in this book.

The year has been a most satisfactory one in that the pupils have displayed a remarkable interest to the end in their precious books on aesthetic appreciation.

The following paper written by one of the pupils describes her impressions from the year's work:

"Generally people hurry along and do not stop to notice the beauty in the things around them, but we in Westhall School have been shown better ways. This work comes under the head of Aesthetic Appreciation, which means the loving of everything that is 'good beautiful, and true,' such as fine literature, music, and pictures, and we have gained more appreciation for what is best in life.

"We gained new interest in the pictures around us, and looked for them everywhere. We wrote about our school for language work, the most important topic being pictures, for we have many in the hall, corridors, rooms, and principal's office.

"In January there was an exhibit of paintings in the public library, and we were asked to attend. All this led up

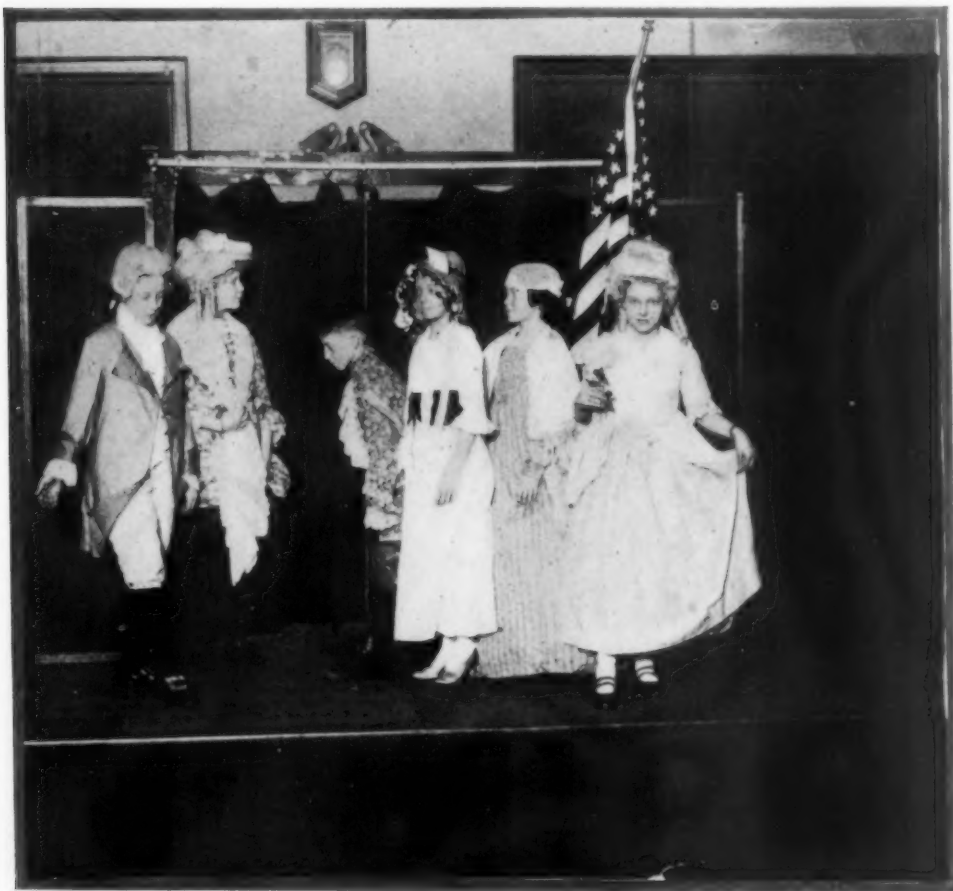
to the art exhibit which was held in Miss Silvia's room.

"Later we invited Room 7 to join us in giving 'Living Pictures' which we have since repeated. To us this was a very bright spot in the year's work.

"We have also studied about the different public buildings in the city, as the Library, Durfee High School,

Churches, and Court House, looking for any beauty in the line of architecture, or paintings. We found many paintings in the Library, High School, Notre Dame Church, and private homes.

"We know now that a neat paper in mathematics, language, spelling, grammar, or any written lesson is a work of art."

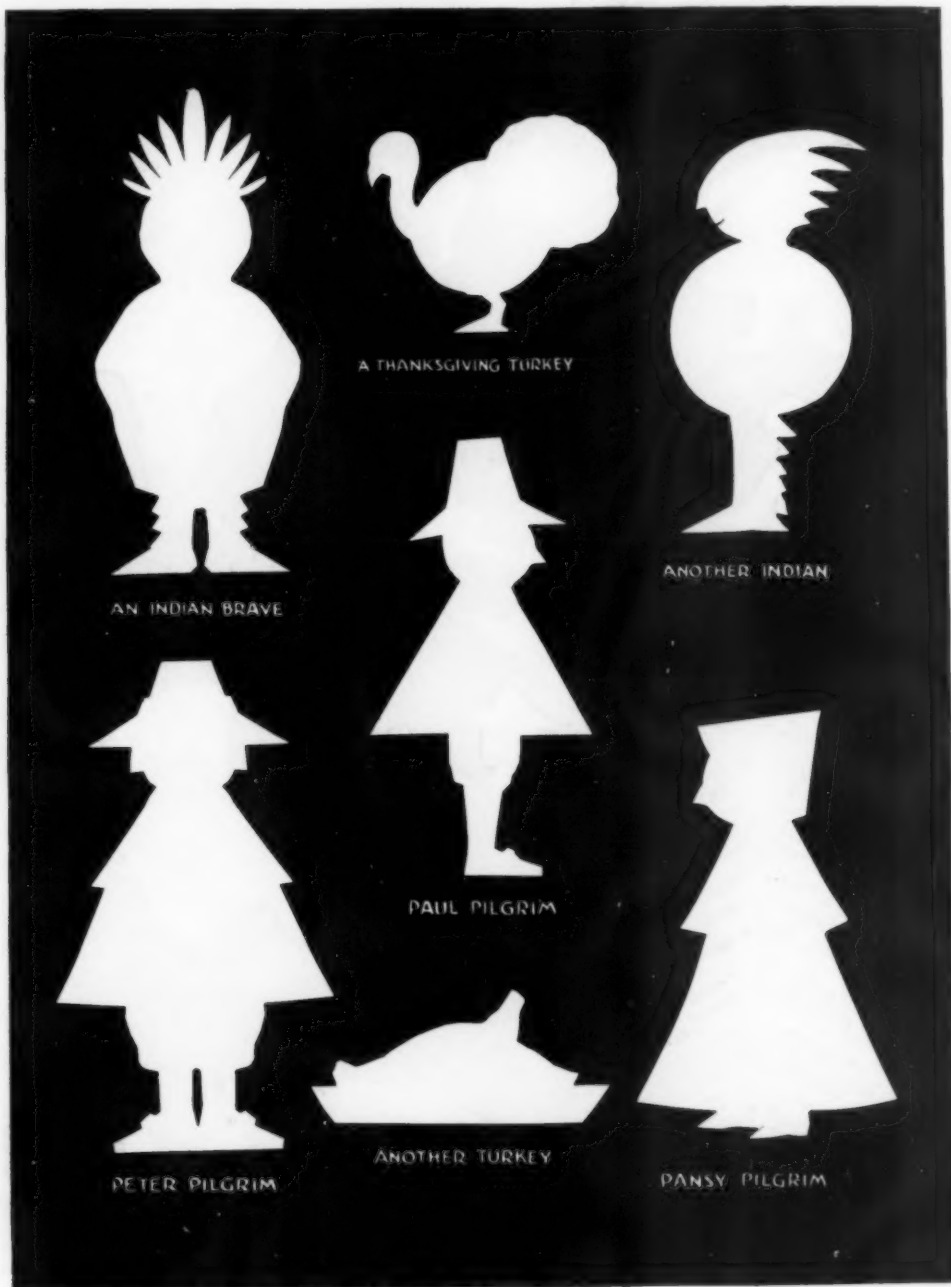


ONE OF THE "LIVING PICTURES" PLANNED AND CARRIED OUT BY CHILDREN OF THE WESTHALL SCHOOL, FALL RIVER, MASS. SUCH PROJECTS LEAVE AN INDELIBLE IMPRESSION ON THE MINDS OF THE CHILDREN



A PAGE OF SIMPLE CUT-OUT DESIGNS THAT ALMOST ANY YOUNGSTER CAN PRODUCE. THEY MAY BE CUT FROM BLACK, WHITE, OR COLORED PAPERS

The School Arts Magazine Alphabeticon, November 1923



MORE THANKSGIVING DESIGNS. THESE AND THOSE ON THE OTHER PAGE CAN BE COMBINED TO PRODUCE POSTERS, FRIEZES, SANDTABLES, PLACE CARDS, INVITATIONS AND OTHER ART PROJECTS

The School Arts Magazine Alphabeticon, November 1923



TWO ADVANCE PAGES OF CHRISTMAS DESIGNS. SOME OF THE MOTIFS ARE MADE FROM FOLDED PAPER, SUCH AS THE JUMPING JACK AND THE CHRISTMAS TREE

The School Arts Magazine Alphabeticon, November 1923



EFFECTIVE CHRISTMAS CARDS CAN BE PRODUCED BY CUTTING THESE MOTIFS FROM COLORED PAPER AND MOUNTING THEM AGAINST PAPER OF ANOTHER COLOR. LETTERING MAY BE ADDED IN CRAYON OR INK

The School Arts Magazine Alphabeticon, November 1925

Christmas Suggestions for Rural Schools

THIS is the time of the year when teachers are looking for up-to-the-minute ideas that will help them in their crafts problems for holiday work. Such work means the producing of art objects that are practical, useful, and not expensive. At the same time, the art phase must be kept in mind so that the main idea of instilling an appreciation of really artistic things is not overlooked.

Teachers will appreciate the attached list sent in by Miss Todd. It gives some very good suggestions compiled from a set of written ideas sent in by eighty rural teachers attending the summer session of the Duluth State Teachers' College.

1. Children may bring presents to school and wrap them under the teacher's supervision. (Design, color, neatness can be taught.) If children address the packages to out-of-town relatives and friends, a language lesson is brought in besides the art lesson.

2. Children may make designs on bibs, using simple stitches and a conventional design of animals. (Design, color, and sewing are taught in this lesson.) Bibs can be given to younger brothers, sisters, cousins, etc.

3. Design bags for soiled handkerchiefs, tennis shoes, or anything needed by children. Make border designs with units appropriate for bag. That is, if the bag is to be used for tennis shoes, a border of tennis rackets could be used, or balls, or anything appropriate.

4. Design bag for laundry in a child's bedroom. Applique on it a design pictorial in character. (Inspiration received from the "Elizabeth Robertson Quilts" which have been on exhibition in different parts of the country and abroad.) Some designs worked out by the summer class were: (1) Red Ridinghood. Crash bag. Colors in design: red, green, gray, black, white. (2) Little Bo-Peep. (3) Castle

on a hill. Knight riding up road. (Plain material used and also pieces of gingham.) (4) Conventional animals.

In some of the bags, the border was across the bottom of the bag; in others it formed a picture with a space all around it.

5. Marble bags. (Monogram design.)

6. Upper grade girls may bring dimensions of couch cover and pillows to be made for a bedroom couch at home. Teacher may help girls to select cheap cretonne from samples obtained from different firms. The material should be good in design and appropriate for the room in which it is to be used. Teacher may help girls to write letters to Sears Roebuck or some other firm and when the material arrives, help them to make it up for Christmas presents for their mothers. (Color, design, home decoration.)

7. In some little country homes where people cannot afford bedroom cots or couches, boxes may be covered with pads which may be covered with cretonne and used for window seats. The pads may be made in school. The top of the box may be put on hinges and it may be lined or pointed inside and used for a chest. Colors may be discussed in relation to the room in which the box is to be used. Pillows may be made of feathers (obtained on the farm) and designed in round or square shapes. The idea may be brought out that some plain colors used with the flowered chintz will make the color scheme more restful.

8. Sweater, cap, and heavy socks needed by every child in the rural districts, especially in the northern states, may be designed in school and worked out by the girls at home. How often these things are made without any color scheme common to all three articles. How unpleasant the result often is! How beautiful they can be made! Why not do it?

9. If the district is one in which you often see tin cans with the wrappers still on them used as flower pots, design some sort of paper wrapper that can be put over the tin cans at home, or paint old cans or boxes plain gray or

green; have the children wrap these attractively and give them away for Christmas.

10. Reed and raffia baskets. If teacher is not sure that she can discriminate between good and poor designs, she should obtain books on design from the library. (These are sent out by means of traveling libraries.) Under no circumstances, should children be allowed to make many baskets poor in design, for they are strong enough to last for years and will probably be seen in their homes for years to come.

11. Hand carved wooden picture frame. (Instead of raffia and birch bark frames seen in many rural districts.) Frame should be made to fit some certain picture.

12. Match scratchers. (Cut paper design with sandpaper in some places.)

13. Iron holder.

14. Squared animal quilt. (Drawing of animals first, then making conventional designs.)

15. Address books, kodak books, autograph books, covers of which will be made out of wrapping paper. The paper should be wrinkled, moistened, painted, and dried to represent leather. Many beautiful colors may be secured by using different kinds of wrapping

paper and different colors of paints. Some that were worked out very well are listed below:

1. Violet wrapping paper, on which was dropped blue, violet, and green paint.
2. Tan wrapping paper with brown paint.
3. White wrapping paper with yellow, green and orange paint.
4. Tan paper, blue ink.
5. Gray paper with blueing.
6. Gray paper with purple ink.
7. Gray paper with black ink.

If used for large books, heavy wrapping paper should be used, and it should be wrinkled, wet, painted, and dried several times. Then it may be pressed with an iron. This will not take all the wrinkles out, but will give it a nicer texture.

This problem gives the children splendid opportunities to get practice with adjacent and complementary color-schemes, and it is only by practice with colors that people appreciate them.

16. All boxes, calendars, desk blotters, etc., designed at Christmas time should be well planned by the teacher so that they teach big principles in art, that is, Color, Design, Beauty, Utility.

The End of the Year

JESSIE TODD

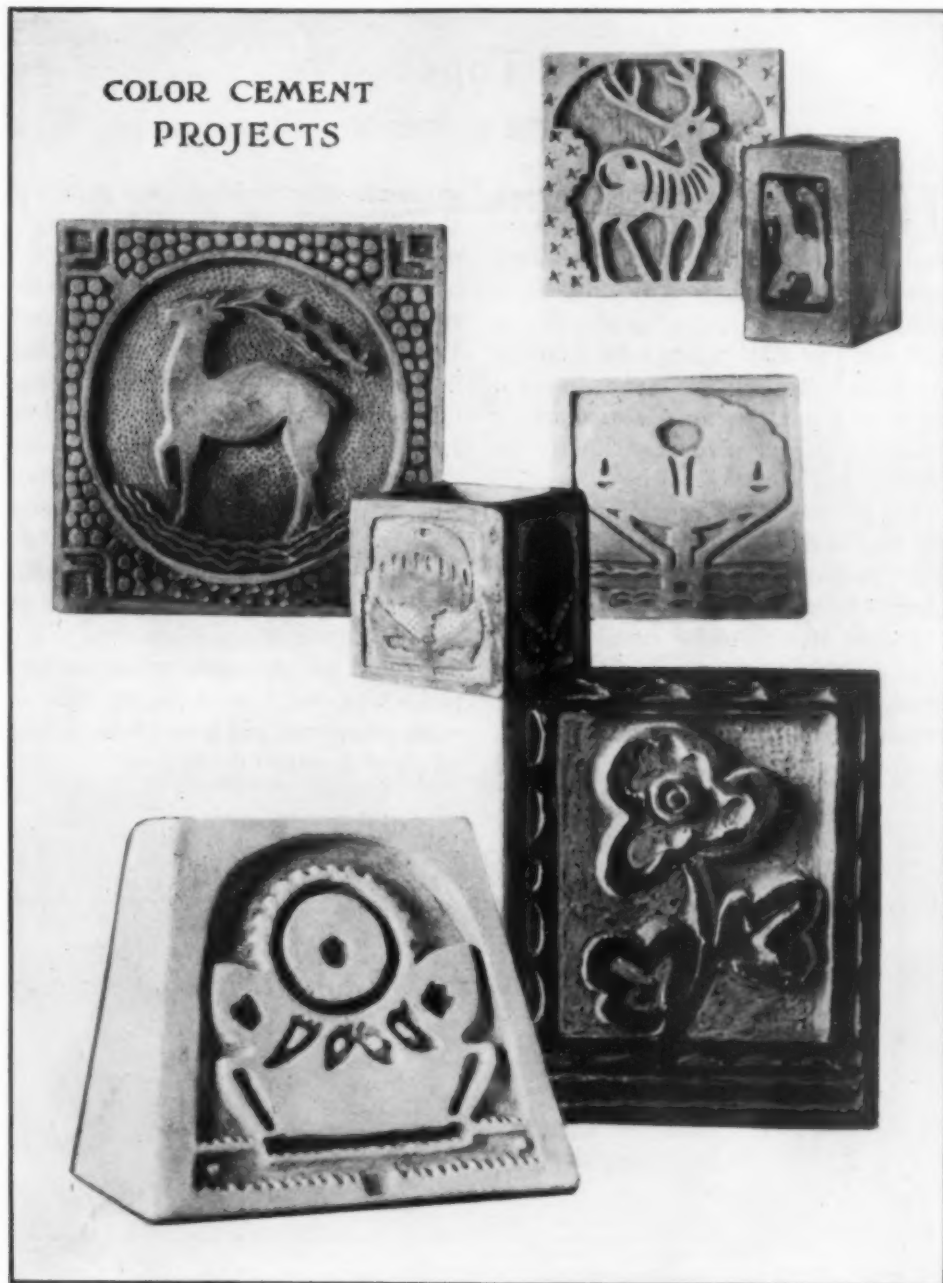
WHEN the end of the year rolls around again we like to check up our work to see how near we have come to reaching our ideals. We find that we are far away from them but nearer of course than if we had not worked with these ideals. The pictures printed farther on show the 2A-3 Bgroup in the Elementary School, University of Chicago. Every child drew what he wished during the last two weeks of school. In many cases, children chose work they had formerly tried. For instance, we had drawn Red Ridinghood many times during the year. Some chose this story or other stories to illustrate. After

working several days, we decided to have an exhibit. Some children contributed more than others, but each child had at least one chart on exhibition. Some had three charts. The row of birds at the top of the board was made by an especially versatile youngster named Norman Howard. He made about four times this many but we could not show them all. It is the plan of the art instructor to keep these photographs which make a record of each child's work. Then next year we will have a similar exhibit, photograph it and see the progress.



BIRD MOTIF CEMENT TILES MADE IN HARMONIOUS AND RICH COLORS WITH THE USE OF PETROMA, MADE BY THE STUDENTS OF THE COLOR CEMENT CLASS IN THE 1923 SUMMER SCHOOL OF APPLIED ARTS, CHICAGO

The School Arts Magazine Alphabeticon, November 1923



PETROMA CEMENT HANDICRAFT TILES, FLOWER HOLDERS AND BOOK SUPPORT BY THE SAN DIEGO HIGH SCHOOL ART STUDENTS UNDER THE INSTRUCTION OF MISS TAMMEN. GOOD EXAMPLES OF A CRAFT RAPIDLY BECOMING POPULAR WITH ART STUDENTS

The School Arts Magazine Alphabeticon, November 1923

Tops

SOPHIE E. BUTLER

HERE are some tops which you can make very easily. When you have made them, perhaps you can think up new ones, and perhaps some day tell us about them.

When you make a top a good one, it must be balanced well; that is, it must have but a small part of the stick underneath it. If you will look at those in the picture, you will see just what I mean.

For all these tops, you will find twigs on any nearby bush that will answer your purpose, when you have whittled them a little.

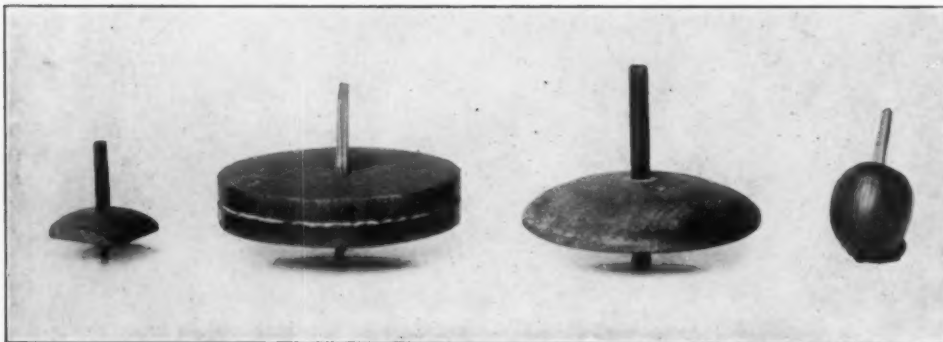
Button Moulds make excellent tops. You can find them at any little notion store, or, perhaps you have some in your treasure box that you saved when Mother was throwing away some old

garment. Try making some tops like the two in the picture which were made of botton moulds.

Acorn Tops. If you live in the country, gather some acorns in the fall. Punch a hole in the top of one and slip in a twig and you will have a top like one of those shown. These are excellent spinners.

Paper Ribbon Bolts make tops that will spin well. In making one of this kind, you must punch your hole and then slip in your stick with a little glue on it. This secures it and prevents the hole from enlarging.

I could tell you many other ways to make tops, but I want you to think of some yourselves, and write to me, telling all about how you made them.



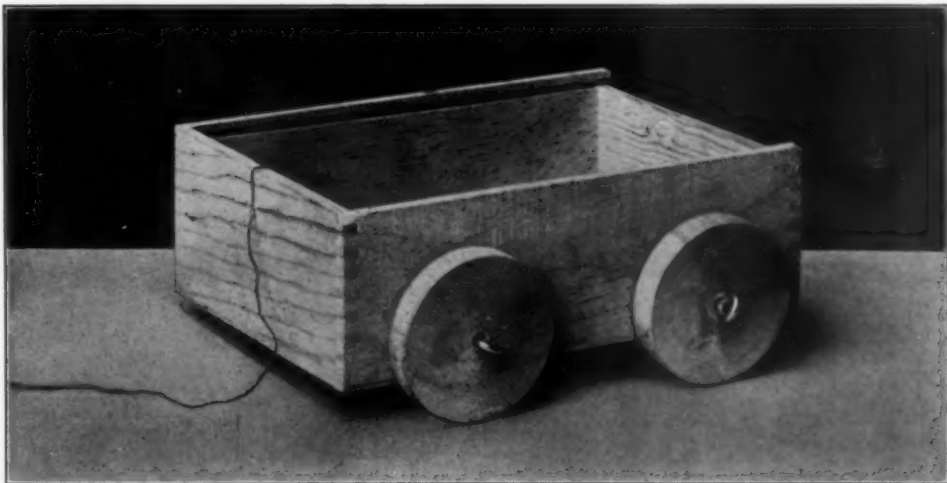
TOPS LIKE THE ABOVE MAKE GOOD CHRISTMAS GIFTS FOR LITTLE BOYS AND GIRLS
THEY CAN BE COLORED WITH WATERCOLORS OR CRAYONS TO PRODUCE VARIED EFFECTS

A Wooden Box Wagon

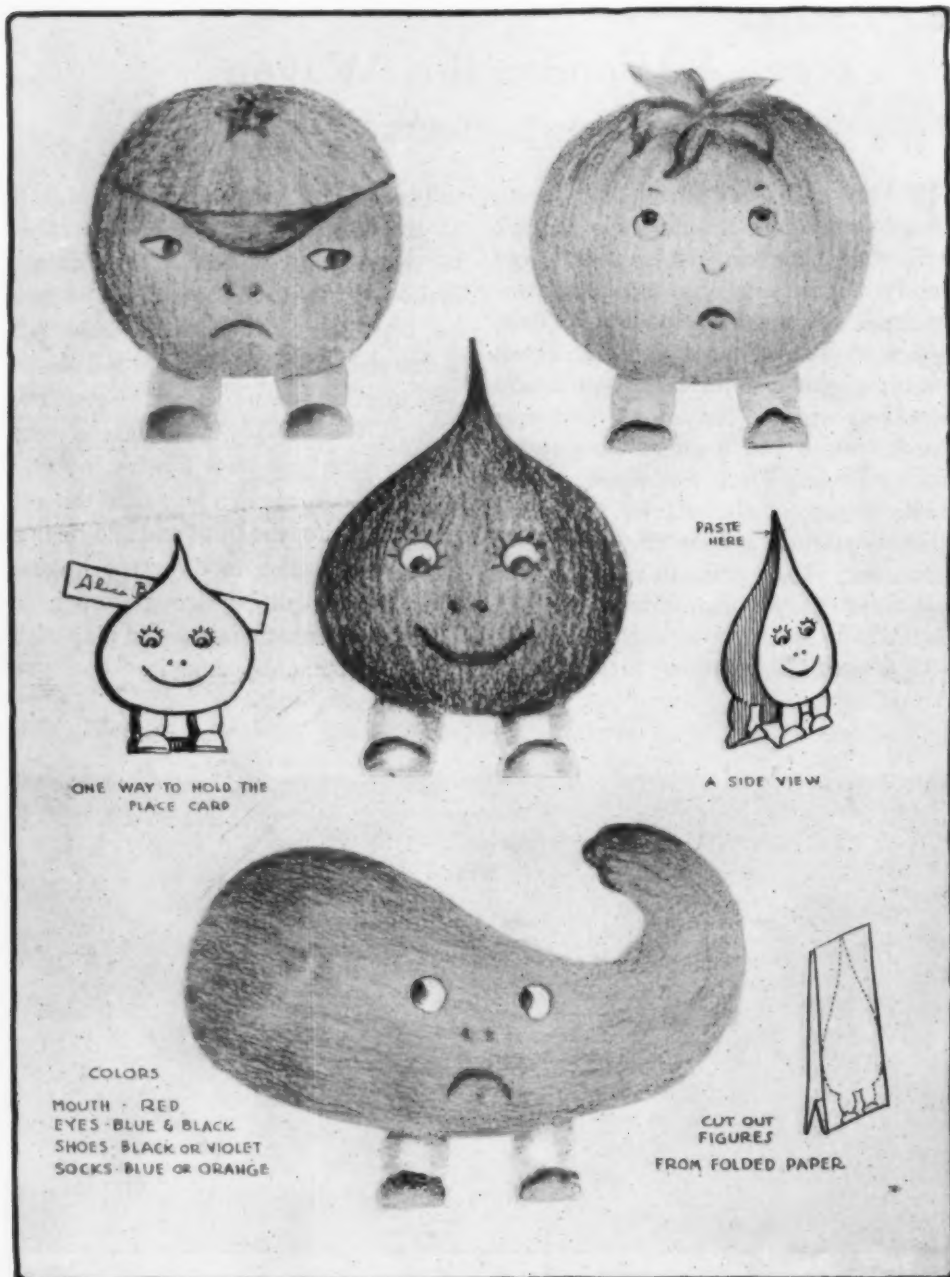
SOPHIE E. BUTLER

IF YOU have saved all the empty boxes, ribbon bolts, button moulds, strings, etc., that have come into your house lately, you may be able to find in your treasure box a strong wooden box from which to make a wagon like that shown in the picture. You can make it any size you wish. That shown here was made from a box 8 inches long and 6 inches wide. Find 4 wooden ribbon bolts to use for the wheels. Those in the picture are about $2\frac{1}{2}$ inches in diameter. Then you will need 4 screw eyes long enough to go through the hole in the bolts and to screw into the sides of the wagon. Look at the picture care-

fully, and fasten the wheels to the sides of the box as shown. Be sure that the wheels on one side of the cart are opposite those on the other side. Screw the wheels in tight enough to hold, but not so tight that they will not roll easily. You may have to use an awl to start the hole, if the wood in your box is very hard. After you have finished putting on the wheels, make a hole with the awl at the center of the front end and tie in a string with which to draw the wagon. This wagon will be strong enough so that little brother or sister can play with it without fear of breaking it.



THIS LITTLE BOX MAKES A PRESENTABLE WAGON AFTER IT HAS BEEN PAINTED UP WITH GOOD COLORS. PAPER MOTIFS CUT FROM COLORED CUT-OUT PAPER CAN BE PASTED OR GLUED TO THE SIDES



A PAGE OF INTERESTING LITTLE VEGETABLE PLACE CARDS DESIGNED BY MISS ELISE BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GA. THE ORIGINALS WERE FINISHED IN COLORED CRAYONS

The School Arts Magazine Alphabeticon, November 1923

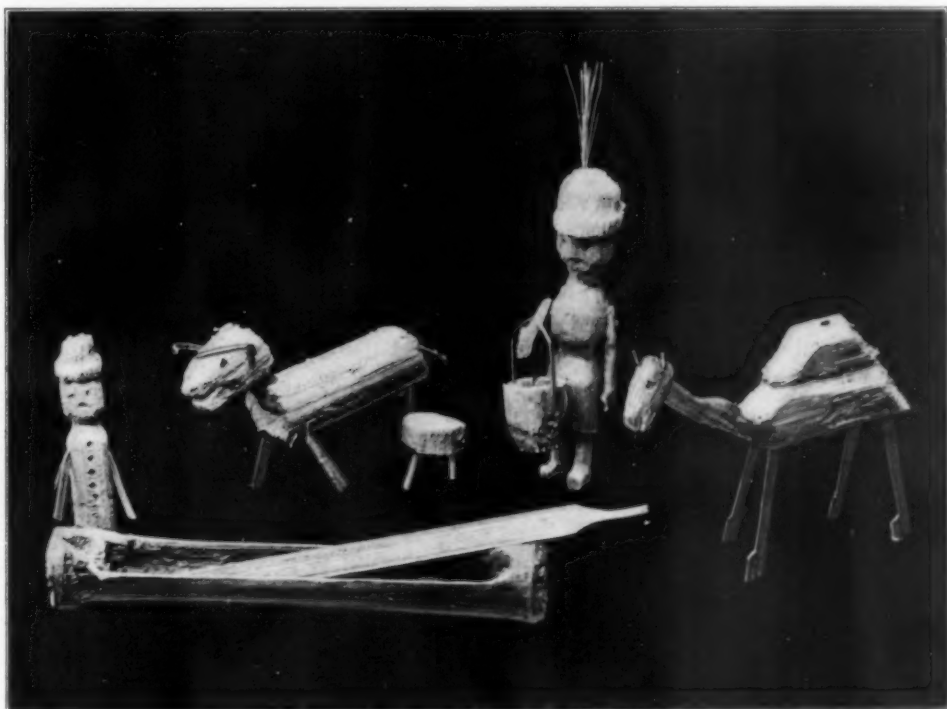
Some Clever Folks from Cornstalks

MAUDE HERN O'PRY

WHAT do you think of these cornstalk figures? They are the maiden all forlorn, the man all tattered and torn, the stool, bucket, cow, and hat which, unfortunately, is of modern shape and not wide brimmed, as it should be. There is also an Indian skiff and a dromedary. The skiff is to show the use of the "bark" and joints. Nothing is needed except a pen knife and the cornstalks in making these things; and when one once makes one

thing, he will find himself fascinated and keep on and on.

Girls and boys never tire of making things, especially when the stalk is pretty and white. There is a way to pull the fibres from the pith of the corn stalks (as in the trimming on the hat in the picture). These fibres are used for hair or for the tails of the animals. You can make elephants that are very much like real ones, even if you haven't much artistic talent.



HOW MANY OTHER QUAIN'T FIGURES CAN YOU MAKE FROM CORNSTALKS?

HELPS FOR PRIMARY AND GRADE TEACHERS

This Department will be conducted under the supervision of Miss Jessie Todd of the Department of Education, Chicago University.

A Fifth Grade Project

LIDA CLARK

I DON'T think that I recognized it to be a project until it was well under way; but when, one day, I stopped to analyze the "purpose" which characterized the children's "activity," I decided that it was one—because I had heard that projects happen that way.

It came about during the study of Indians in history. I had, a few years ago, spent some time teaching among the Indians. Of course, it must be taken for granted that a teacher who leaves New York to go to the "Wild and Woolly West" to teach Indians, goes with but one purpose in mind—that of collecting souvenirs. The children were very much interested in these things and they asked an endless number of questions: "How were the feathers fastened to the arrows?" "How could they get the pictures made right in to the baskets?" "How did they put the hole all the way through the stone peace-pipe?" I persuaded the Art Supervisor to let me use some Art time to solve these mysteries. We began by drawing designs for baskets and then making the baskets.

The Indian spirit invaded every lesson. With the whole class turned into "real live" Indians, it was not hard to study history. Each new group of settlers was just one more delightful

experience. Selections from "Hiawatha" and "The Courtship of Miles Standish" were read in reading, and, one day in geography class, a boy announced that he had found twenty-seven places in the United States which were named after the Indians. When I asked him how he could tell, he answered, "Oh! the names sound like the Indians." For arithmetic, it was great fun to measure the amount of cloth needed for costumes, and then to figure the cost of them.

The crowning point of all our work was the play which we gave on December 21, 1920, the three hundredth anniversary of the landing of the Pilgrims. The dialogue was worked out as oral composition and written on the blackboard as we progressed. Each child helped to contribute to the plot, which was finally completed as follows:

Scene I. Squanto, the Indian Interpreter tells his family how he saw the strange white warriors while he was hiding behind a tree.

Scene II. Squanto tells about his visit to the Pilgrims and brings gifts from them.

Scene III. Massasoit presents the peace-treaty belt of wampum to Governor Bradford.

Scene IV. The Pilgrim mothers prepare the feast.

Scene V. John Alden calls at Priscilla's house and takes her to the feast.

Scene VI. Going home from the feast. The Indians say farewell and promise to come again.

While we were composing this play, some very interesting things happened. Scene IV was the result of much compromise. Of course the suggestion of having a grand Thanksgiving feast in the schoolroom was out of the question; so we compromised by having the scene show preparations for the feast, in which some women were making pies, another shelled corn, while the others sorted beans. A little apart from the others sat Priscilla busily mending a tablecloth. In Scene III, the children insisted that the Indians do a war dance while Massasoit presented the peace-belt, so we had to arrange a peace-pipe dance to satisfy this requirement.

The peace-belt was made of macaroni and was a copy of the original in the State Museum at Albany, New York, showing the Indian and the White Man clasping hands. Unfortunately, only one person could work on it at a time. However, many patterns were made, and I noticed that the placing of each bead was duly criticized.

The beadwork and baskets had copied and modified designs from original Indian work. Chamois was used in place of buckskin. The Indian costumes were made of unbleached muslin

and then dyed brown. Each Pilgrim boy made his own hat. The first boy made his by copying the style from a picture. The others used his pattern, each adapting it to fit himself. They were completed without even a suggestion from the teacher, and were really very effective. In fact, as our school time was so limited, a great deal of the work was done independently by the children.

An amusing coincidence in connection with the last scene of the play. While we were composing the dialogue, Johnny decided that the most appropriate way for Massasoit to thank Governor Bradford, was by saying "Some Eats!" This occasioned a lengthy discussion as to the forms of speaking in the days of the early Pilgrims. Later, it happened that Johnny was chosen to take the part of Massasoit, and—alas for careful preparation! In the excitement of the final performance, when Johnny was about to deliver this graceful sentence, "This was indeed a worthy feast," to the great dismay of his teacher, and the delight of the audience, Johnny—true to form—bellowed out with all his might,—
"SOME EATS"!

NOVEMBER

The feathers of the willow
Are half of them grown yellow
Above the swelling stream;
And ragged are the bushes
And rusty now the rushes
And wild the clouded gleam.

The thistle now is older,
His stalk begins to moulder,
His head is white as snow;
The branches all are barer,
The linnets song is rarer,
The winter cometh now.

Study of Community Life

JESSIE TODD

THIS project has been described in detail so as to make clear the best steps to take in making friezes similar to those shown in this issue. Some teachers may find that many of these steps are familiar to them; others who have not tried anything of this type will find the suggestions a big help.

In the 3A Grade, children study the History of Chicago. In doing this, they make drawings, paper cuttings, sand-table projects, which bring in construction, modelling, planning. They collect pictures, magazines, Indian relics, everything that makes the subject more interesting and clearer to them.

The illustrations show a frieze representing (1) Indian Life in Chicago before the White People Came; (2) The Coming of the White Man; (3) Mrs. Whistler and her little daughter by their home at Fort Dearborn. The sections to follow will show Chicago at the present time.

The charts hanging below the frieze show how the children mounted magazine pictures and drawings to illustrate certain phases. The map was drawn on a large scale, so that it could be seen across the room. It proved more practical than drawing it on the board because it could be rolled up when not being used and the blackboard space could be used for other things.

When the frieze is completed, the cuttings on the frieze (for they are pinned on it) will be placed on mounting boards, like the others shown here, and the children will give an assembly period

for all the lower grades. They will use the charts to describe different periods in the History of Chicago. In mounting these charts, children discussed margins, spacing, and color. The Indian charts have black and red paper behind the pictures and several rug designs were made in these colors. The charts are gray, so the colors show off better than on a colored background.

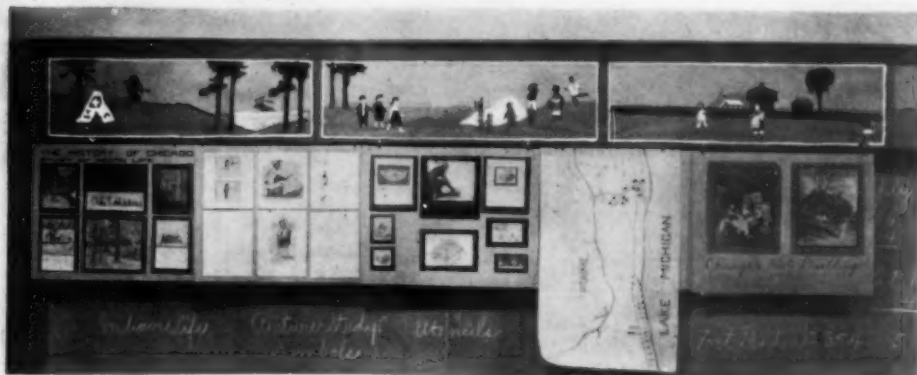
STEPS IN MAKING FRIEZE

I. The children decided on a theme: History of Chicago.

II. Not knowing the history of Chicago, they could not plan all the sections, but they decided that it would start with Chicago before the White People came, and would go up to the present time.

III. There was class discussion as to whether it would be better to finish one section or to put up the sky and ground for all sections, trying to get them uniform so that the space to be occupied by the frieze would be covered with colored paper. They decided on the latter.

IV. Color was chosen for sky and ground. The teacher put up different combinations and pinned different colored figures on them. Children looked at them from back of room. Some did not stand out plainly enough; some made the sky and ground too much alike. They discussed them and voted on light gray sky, green grass, blue violet water, and black trees, houses, etc.



V. Paper was pinned up, showing sky, water, and grass in all sections. Sky line was placed so that the frieze as a whole was pleasing.

Not like I, but like II.

VI. Children made quick sketches of Indian life to illustrate the first section. They decided that they would need to practice on Indians, trees, animals. They decided that they would need to learn symbols in order to decorate the wigwam, etc.

VII. Children drew on paper with crayons, and cut figures out of colored paper. They wanted to cut figures out of paper and to draw designs on them, but the teacher explained that it would be more artistic to keep it in one medium (paper cutting).

VIII. The color scheme of Section One needed to be discussed. The part already up was gray sky, green grass, and blue violet water. The children know the triads, so they decided to put some orange in it. The wigwam was made orange. They wanted to put all colors on the Indian, so little red, yellow, and blue feathers were pasted on him. But most of the colored spaces were orange, green, and violet.

IX. The other sections were made as they were studied in class.

X. The children are now working on Chicago at the present time, discussing the water works system, transportation, skyscrapers, etc.

I WOKE BEFORE THE MORNING, I WAS HAPPY ALL THE DAY
I NEVER SAID AN UGLY WORD, BUT SMILED AND STUCK TO PLAY
AND NOW AT LAST THE SUN IS GOING DOWN BEHIND THE WOOD
AND I AM VERY HAPPY, FOR I KNOW THAT I'VE BEEN GOOD.

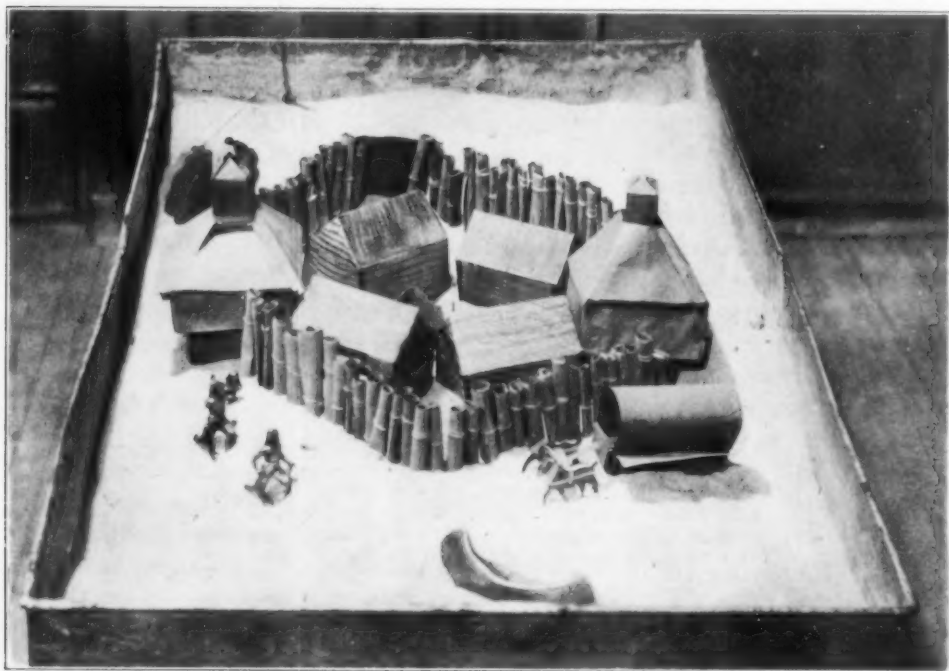
—R. L. STEVENSON

SANDTABLES

The Indian sandtable was very carefully planned and plenty of time was given to carrying it out. Children made pottery with different colors of plasticine to match Indian pottery which they brought to school. They copied the designs. The trees on the sandtable were made very tall, to represent pines. The diagram shows the proportion. Some were shorter. It gave the idea of a real forest. They were very simple to make.

Fort Dearborn Sandtable. This sandtable is shown in the picture. It is shown to illustrate how crudely children represent a thing when left to themselves, but also to show how even this crude representation calls forth their

ingenuity. They are consulting their books and making it in better proportion. It is giving them an opportunity to experiment, plan, and to use their own ingenuity. They made the log houses and Fort Dearborn on a 16 fold. At Christmas time, they learned to make square candy boxes. It was interesting to see how this same plan was used for the fort. They had quite a time getting the top on the forts and deciding what they could use for poles. They finally used brown paper rolled and fastened together with rubber bands. Blue paper was put under glass to represent the Chicago River, but that does not show on the picture.



Making a Cotton Booklet

MYRTIS SMITH AND NAN KOGER

BOOKLET making has been found to be one of the most interesting ways of teaching subjects which correlate art and composition, or language work. The children like to make these booklets and when they are complete, the booklets are a permanent souvenir of their work.

Subjects taken up in this way are indelibly impressed upon the minds of the children. Sometimes where time is limited and it is impossible for each child to make an individual booklet, the books are made as class or community projects and remain class property.

Booklets taking up local industries, history, or landmarks are always especially good as was the case in the work mentioned in this article.

* * *

The art teacher and the composition teacher decided that in their sixth grade they would work out a cotton project. Even though Memphis is the largest inland cotton market in the world, they found some pupils in the grade who had never seen any cotton growing, and many who knew nothing of its cultivation or its many uses.

The project was to write, illustrate, and make the book on cotton. The compositions were written in class, after each topic had been presented and discussed. For each chapter the pupils used a decorative initial for which they designed the green boll, open boll, flower, or square.

The first chapter was about the history of cotton in the old world, its



migration from India, and its prehistoric use. Then the introduction of cotton into America was taken up. Next, the cultivation of the cotton plant including the planting, hoeing, and thinning. Under this the geographical areas suited to raising and the climate necessary for its growth were studied. The cotton flower was described from the square to the open flower, with its three stages of colors. Drawings were made of branches containing open bolls saved from the fall crop. The modern cotton gin was discussed, its history and development being traced from Eli Whitney. This topic the class illustrated with a working drawing of a gin. Here, also, the modern and primitive

methods of weighing cotton were contrasted.

The enemies of cotton were written about, a special chapter being given to the boll weevil. Opportunity here was taken to impress upon the children that trained and skilled minds were needed to combat the menace of the boll weevil, and that from among them such a future scientist might come. Drawings of different views of the boll weevil in different stages were made.

The harvesting of the cotton, with a simple lesson on the different grades of cotton, was given. The transportation of cotton by river and rail to the various ports formed another chapter. Here the class was shown the rapid and enormous increase of cotton mills in the South. The art teacher sketched the *Kate Adams* laden with cotton bales in

the Memphis harbor, and reproduced it on the board for the class, since it was not practicable to take such a large class sketching.

The many products from the cotton seed were grouped under linters, hulls, and meats, and their various uses taught, from lamp wicks, twine, and gun cotton from the linters; fertilizer and cattle feed from the hulls; to cake and meal and crude oil from the meats.

A final lesson was given on how a shirt is made from the raw cotton in a cotton mill near here.

To complete the book, hinged covers were made of paper covered boards and book linen in which the finished pages were tied. For a design, the open cotton boll was used. The title "Cotton" and the pupil's name were also lettered on the cover.

Correlating Departments in the Elementary Schools

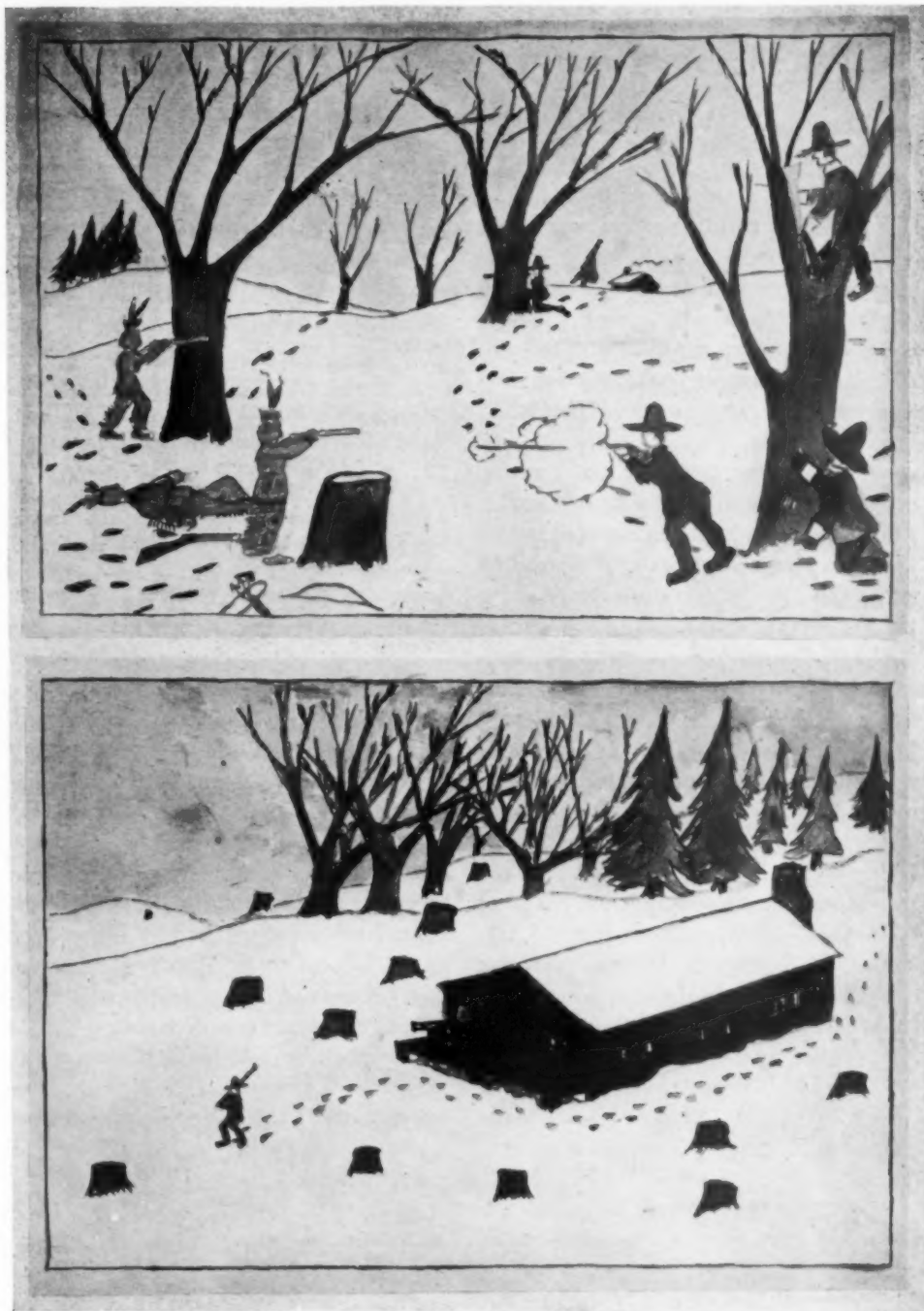
WILLIAM V. WINSLOW

AT NORTH TONAWANDA, New York, the English and art departments are working towards a closer correlation between these two lines of work as carried on in the elementary schools. The industrial arts work is outlined in accordance with the English which brings together principally the subject matter of geography and history. Reference books which give industrial information are put into the hands of the grade teachers.

The outline by months, which governs both the English and the industrial arts departments, is as follows: Clothing and Shelter—September and October; Records—November and December; Light, Heat and Power—January and February; Food and Utensils—March and April; Tools and Machines—May and June.

The heads of both departments in the city elementary schools hold joint teachers' meetings. It is hoped that the correlation will motivate all the work offered in the schools.

The industrial arts classification is taken from bulletin No. 740 on art and industrial arts, published by the New York State Department of Education, Albany, New York.



TWO THRILLING PILGRIM SCENES PAINTED IN WATER COLORS BY CHILDREN OF THE POUGHKEEPSIE, N. Y. SCHOOLS. THE ABILITY TO VISUALIZE IN THE ABOVE MANNER IS A TALENT THAT SHOULD BE CULTIVATED

The School Arts Magazine Alphabeticon, November 1923

The Construction of an Indian Village

BY A SECOND YEAR CLASS

LILA STRONG JONES

WHAT a thrill to the young child, the word INDIAN brings! The very mention will at once act as an electrifier. There will be an immediate change of posture, physical and mental. Every child becomes tense with interest. A great anxiety to impart experiences, becomes almost frantic on the part of some. The teacher has to exercise considerable diplomatic skill in keeping the trend of conversation directed on the Indian as he really was and is, and to avert the harrowing tales suggested by the Wild West shows.

One boy was fairly redolent with knowledge of the Indian. He had an uncle who lived in the West. Evidently his visits east were largely spent in regaling his small nephews with exciting tales. This uncle, we were several times informed, knew a man "who had been bitten on his arm by a buffalo!" This man stood out as a hero.

As the Indian forms a part of the course of Study in History for the Second Year, we begin in the early fall to establish a concept. The children relate their experiences. Stories are read to the class. Mewanee never ceases to hold a charm. Its chapters form a basis for many interesting and instructive discussions.

By the time Columbus Day comes we are ready to enter into the spirit of the occasion sufficiently to dramatize the "Landing of Columbus." Later the birthday anniversary of William Penn is

observed by the dramatizing of "Penn's Treaty with the Indians," in costume.

By January, we are ready to consider the subjects as suggested by the Course of Study.

1. Indian Life. a. The Indian Warrior, his characteristics such as his bravery, pride, powers of endurance, keen hearing, trained vision, etc. b. How the Indian boy was taught to be a warrior. c. The training of an Indian girl. d. Scenes in the life of the Indian. The Indian boy at play; his sports, his animal friends.

2. The Brave. In the hunt; the buffalo hunt story; the return from the hunt; in the council; at war; making canoes; and Indian writing.

Colored pictures are displayed. The children are encouraged to contribute toward a loan exhibit. A varied supply of Indian articles are brought—moccasins, Indian dolls, bead work, Indian rugs, totem poles, samples of pottery, etc. Quite a number of books are brought. "The Child's Book of Knowledge," carefully marked at the proper pages by interested parents, histories and volumes of Indian tales, procurable in book stores are also brought.

The children, at this period, cut out patterns of vases. The patterns are traced around on brown paper, cut out, and decorated with Indian borders or units in color.

A galvanized pan, made to fit, is placed on the window sill. Lumps of moss are arranged in it, and a piece of silver paper or looking-glass for water.

Thus the nucleus for an Indian village

is formed. Now ensues a spirited discussion with the following results: small pieces of rocks to form boulders are brought; twigs for trees; pebbles and shells for the shore, which is supplied with sand from the various sand piles at home.

Tents, the best results of a hand-work lesson, are now placed in position. The tents are constructed of paper, decorated with colored crayons by the entire class. Another lesson produces the canoes.

From time to time additions are made. Buffaloes, ponies, deer, birds, squirrels, and rabbits are placed, to add to the realism. One boy proudly brought some little Indian figures, the product of a parent's persevering search.

A background is furnished by decorating a long, narrow strip of wrapping paper. Two or three children put in the sky with colored chalks. Others color the ground, and draw the trees in charcoal. Tents are drawn, cut out, and decorated. These are pasted on the background to give a perspective.

The Indian Village remains on the window sill until June. Any proposal as to its removal is sure to bring forth pleasure for its continuance. There never fails to be a dash for the village during any relaxation period. The figures and animals are never in the

same position two days in succession. They are changed to show the working out of some story or episode existing in the children's minds.

To clean the village and to keep it in good order is a much craved privilege, and only granted to those who have earned it by good conduct.

One day I was rather disturbed to find that all the Indians and animals had disappeared from the village. I spoke to the class about it, saying that some of them were probably getting tired of the village. If things were taken away, we had better take the village apart, and return the articles brought. Another proof of how childhood is frequently misjudged was immediately furnished me. One little fellow raised his hand, and said, "Miss —, I think I know where the Indians and animals are." Behold, some had conceived the idea that a storm was coming! All the Indians and animals had been placed *inside the tents* for protection!

The Indian Village has a direct bearing on our reading. Many of the children bring books of Indian tales, that they have persuaded their parents to buy for them. Their zeal to read is intensified by their ambition to read these stories for themselves, and to tell them to the other children.



INDIAN VILLAGE MADE BY CHILDREN IN THE SCHOOL OF OBSERVATION AND PRACTICE, PHILADELPHIA NORMAL SCHOOL, UNDER DIRECTION OF MISS JONES



TWO PILGRIM PICTURES CUT OUT BY KINDERGARTEN CHILDREN IN THE SCHOOLS OF BANGOR, MAINE, UNDER DIRECTION OF MISS MABEL HENNEMAN, ART SUPERVISOR. NOTE THE INTENT LOOK ON THE PART OF THE TURKEY HUNTERS IN THE LOWER PANEL

The School Arts Magazine Alphabeticon, November 1925



TWO CRAYON ILLUSTRATIONS OF PILGRIM SCENES DONE UNDER DIRECTION OF MISS TODD BY GRADE CHILDREN OF DULUTH, MINN. THE ORIGINALS WERE IN PLEASING COLORS OF BLACK, ORANGE AND GREEN

The School Arts Magazine Alphabeticon, November 1923

Cut-out Work in the Second Grade

ISABELLE WALLNER

AS LONG as children and scissors remain, we shall always have an industrious combination. The page printed next to this article shows some of the children in the second grade of the Cedar Grove Street School at New Bedford, Massachusetts. The results of their efforts were so pleasing that their teacher, Miss Isabelle Wallner, sent in the following ideas, in hope that they might be of benefit to other grade teachers.

The circus has just been in our city, and the parade, therefore, was a timely subject to work out. Each child contributed some part.

The cutting was all free hand and the children used their own individuality in the coloring. They assisted in the mounting also. The class was divided into groups, each group choosing the parts they would like to make. The best specimens were saved for the mounting.

The street scene is also composite work, the houses being replicas of those in which the children live, that is, as near as the children could construct them.

The front and back of each house is pasted to a smaller framework. The bird house, with its two blue birds, as well as the telegraph poles, and in fact, every part of it is constructed of drawing paper colored with crayons.

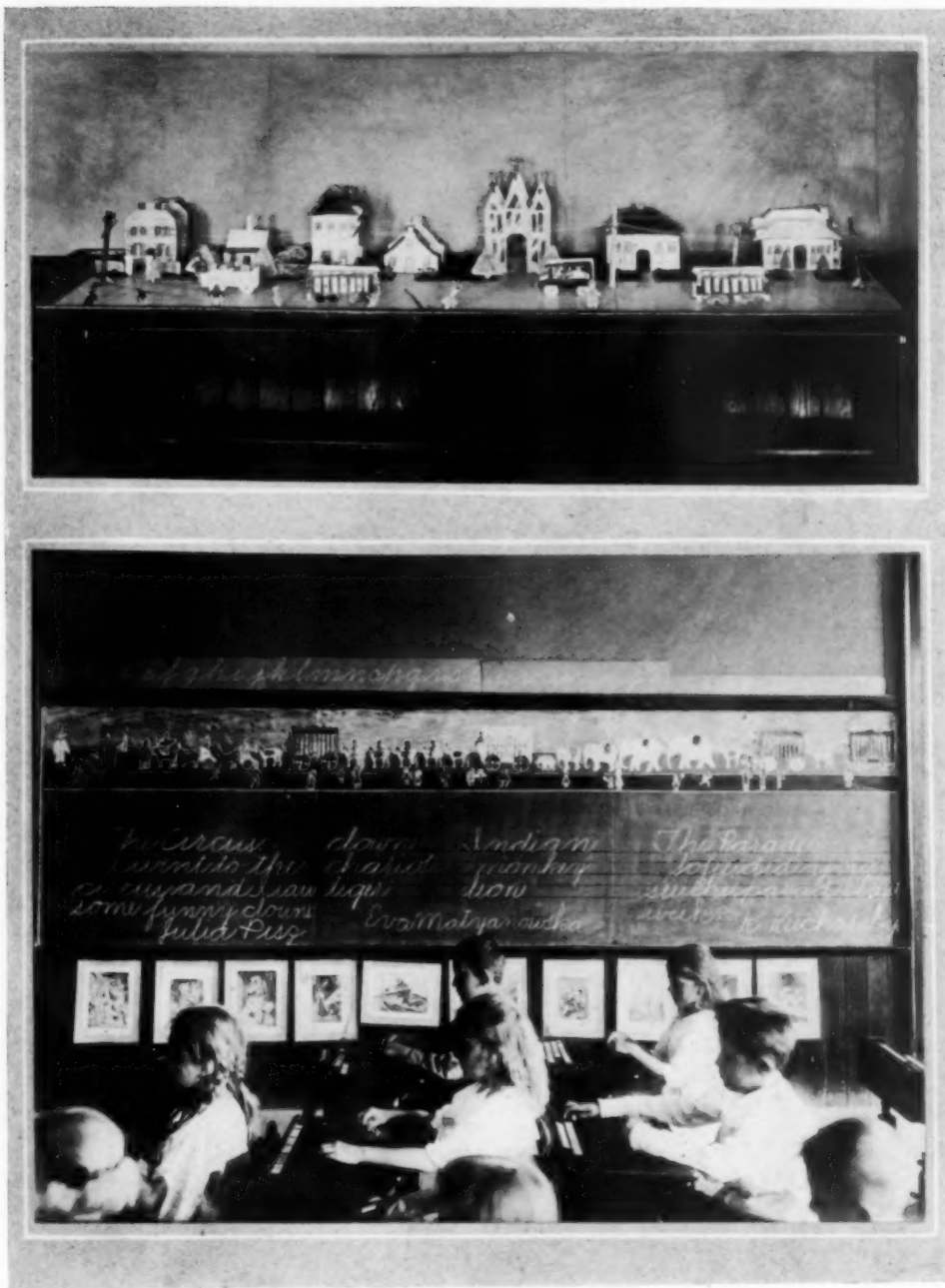
To make a border for the walk of the second house from the right and also one for the fourth from the left, tulips, both red and yellow, were made. The grass was made by the children also, by cutting green crêpe paper into small pieces, and placing it around the buildings.

Work of the type shown in the street scene is a splendid way to arouse the children's Civic pride. It opens their eyes to possibilities in their homes, their streets and eventually to the towns and cities in which they live. This field has wonderful opportunities. How many millions of dollars go into ugly or unattractive buildings and grounds, that might have just as well been spent in buildings that were pleasing and artistic.

Every project in the grades or grammar school that helps to spread this idea of Civic Pride is a real piece of missionary work.

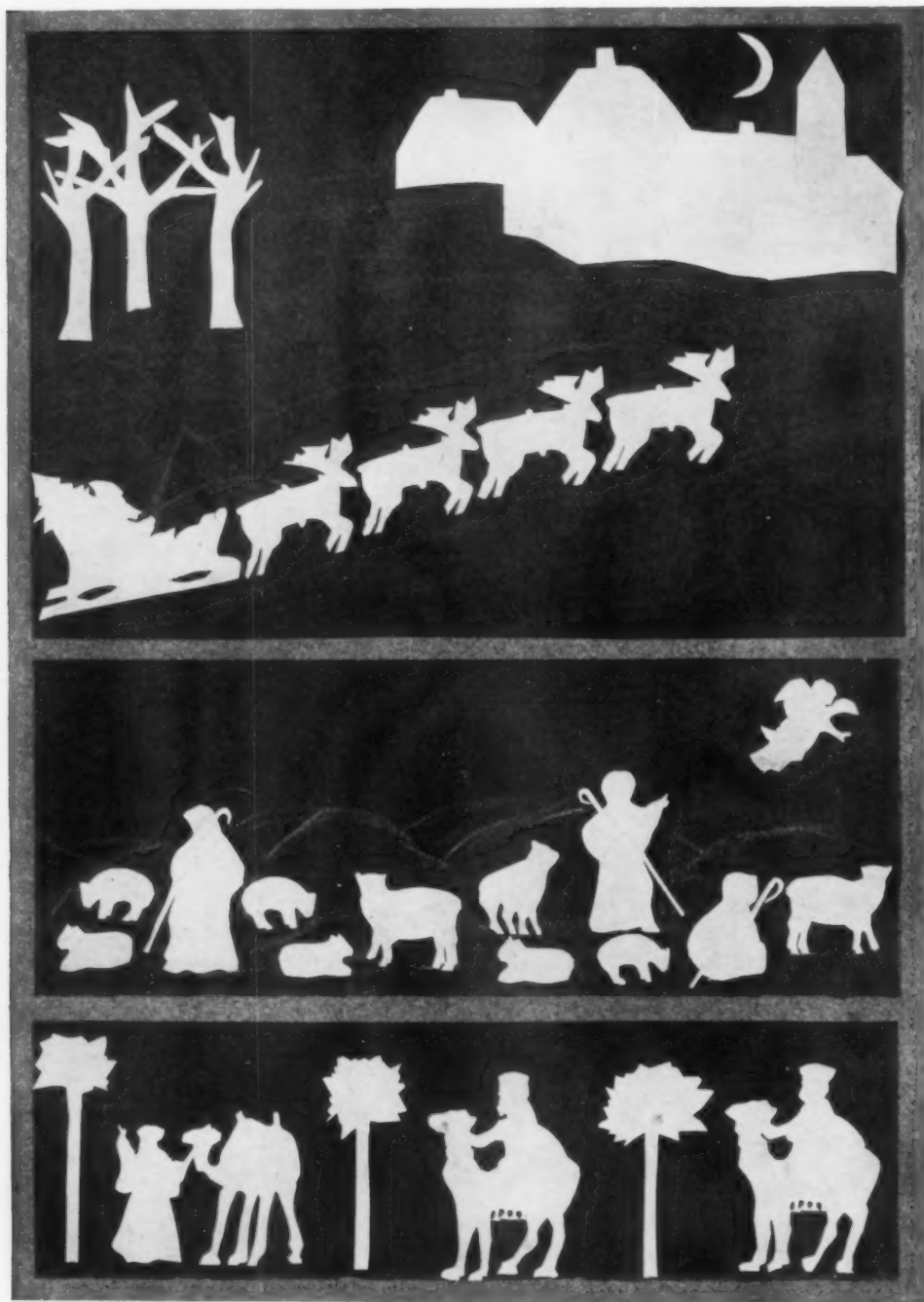
ENABLING THE CHILDREN TO MAKE SOMETHING OR DO SOMETHING WHICH IS ACCEPTABLE TO OTHER PEOPLE OUGHT TO BE A LEADING OBJECT IN EVERY SCHOOL.

—ELIOT



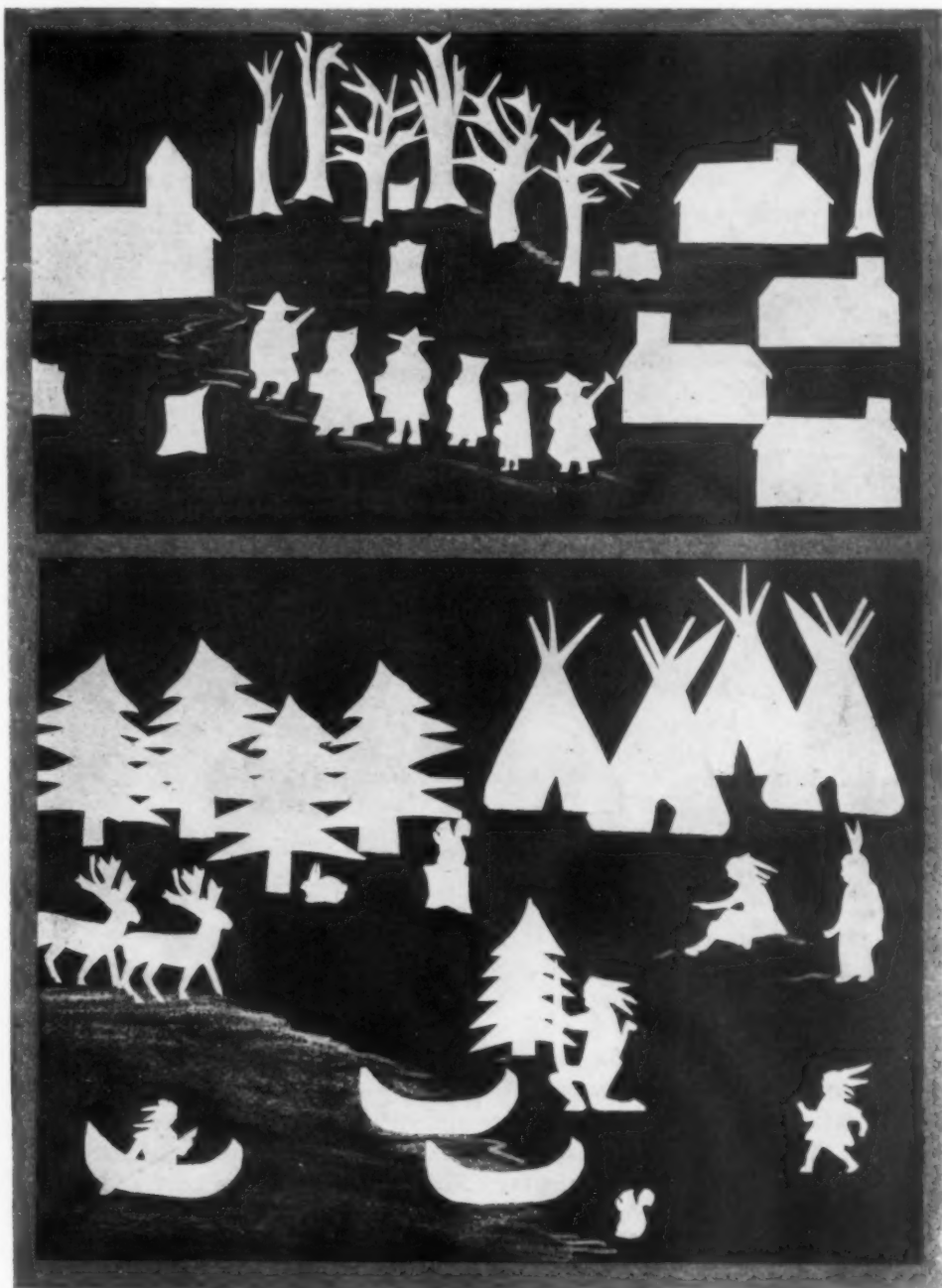
TWO VIEWS OF THE WORK DONE BY CHILDREN IN THE SECOND GRADE OF THE CEDAR GROVE SCHOOL, NEW BEDFORD, MASS. MISS ISABELLE WALLNER, THEIR TEACHER, EXPLAINS THE PROJECTS IN HER ARTICLE

The School Arts Magazine Alphabeticon, November 1923



TWO PAGES OF CUT-OUTS SENT US BY MISS GERTRUDE LUTZ, PRIMARY TEACHER IN CHADRON, NEBRASKA. THESE WERE MADE BY THE CHILDREN AND USED AS FRIEZE DESIGNS OVER THE BLACKBOARDS

The School Arts Magazine Alphabeticon, November 1923

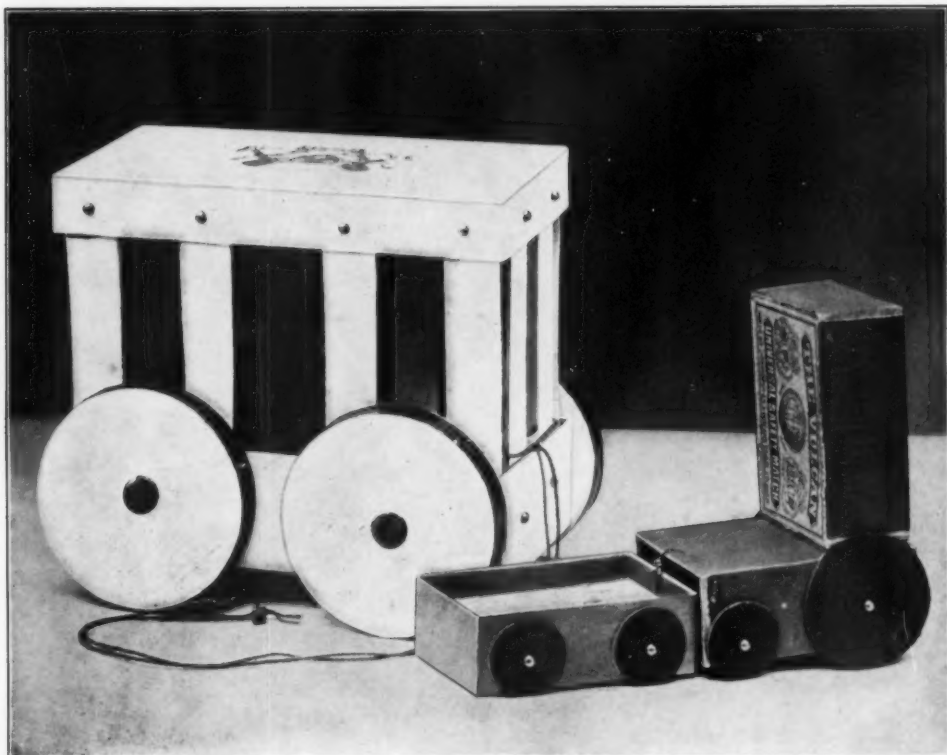


MISS LUTZ DRAWS LARGE OUTLINES OF THESE FIGURES ON THE BOARD, AND THE CHILDREN CUT THEIR PICTURES OUT WITH THE BLACKBOARD DRAWINGS AS A GUIDE

The School Arts Magazine Alphabeticon, November 1923

Not a Coach from a Pumpkin but from an Old Box

SOPHIE E. BUTLER



THIS page will show you how to make an engine and a circus wagon, each from boxes. You may make them from just the kind of boxes shown here; or, if you are clever, you may make the same kind of a toy from different boxes, larger or smaller.

MATCH BOX ENGINE

Materials: 2 match boxes with covers, one without; wheels, 2 large, 6

small, with shanks or small brass fasteners.

Lay one box with cover on table. Stand another on one end and glue. Slip out box in engine part with smoke stack, and cut out end, then slip back. Use box without cover for car and tie with a bit of string to engine.

Now for wheels. With a big spool, about an inch and a half, make two wheels of thin cardboard. With smaller

spools, make six little wheels. Two big wheels fasten at back of engine. Fasten four wheels on car. If you look carefully at the picture and follow these directions, I think you can make this cunning engine.

CIRCUS WAGON

Materials: 3 candy boxes. Ribbon bolts. Brass fasteners. $1\frac{1}{2}$ inches long, small, wire shanks.

Lay one candy box (or any other kind of a box may be used) without cover, on

table. Cut strips of cardboard the length of your box. Stand these erect at side of the candy box, inside, and fasten with small shanks. Lay the cover on top of these strips, and fasten each strip on inside of cover as in box. At end of wagon, fasten a broad piece cut from a cover. On this strip, leave one piece bent so that it will fasten underneath wagon with fastener. This can be slipped under top of wagon or let down.



New and Interesting Work with End Papers

WHEN the winter months are upon us, and we long for something new and interesting to hold the sometimes wandering attention, it is always a relief to find a problem that seems to answer the requirements. That problem I found to be the old, yet ever new, end paper.

We began simply, according to directions. The 7 x 9 white cover paper was first covered with a tone of tempera color, washed on evenly with a large, well-charged bristle brush. The tempera, instead of being used directly from the tube, was first thoroughly mixed in a small pan with water and a small quantity of tube paste.

After the paper was evenly covered and before any portion of it had had a chance to dry, we took a piece of ordinary newspaper, crumpled it up in

our hands and then daubed the wet paper with the crumpled up newspaper, making an interesting design on the wet surface. We again applied the newspaper ball to the sheet at a convenient distance, making a second spot of design, and so on until we had covered the 7 x 9 sheet. Then we put it aside to dry and tried others.

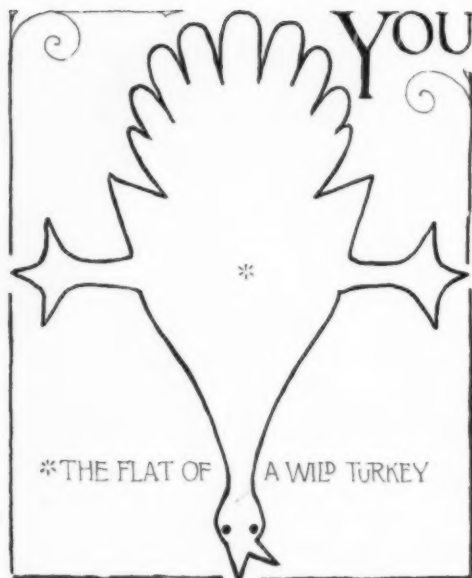
By turning the paper in our hand after first pressing it to the wet surface to be decorated, we secured other and, in many cases, more interesting designs.

Some of the results were surprisingly good, and every one seemed to have an end paper worth while in both color and design.

It was such fun, and each member of the class was so interested, that we used the same idea for several lessons, and found it decidedly worth while.

Two Thanksgiving Cut-Outs

LOUISE CLARK



will no doubt wonder how this queer looking turkey and unique Indian can be made. It is very easy after you read the directions.

The Indian is drawn on an ordinary envelope and sketched so that when he is cut out the fold of the envelope helps him to stand up. After he is cut out the blanket part is brought around and held in place with an ordinary pin, or if desired a fancy one with a glass top.

Dip the feathers of Mr. Indian's headress into black ink. With red watercolor you can decorate his cheeks, and put some little touches next to the black ones on the feathers.

Cut the edge of the envelope above and below the nose and under the chin. Cut across the lower edge of the envelope to release his feet so that he will stand up properly, Fold his arms in any position that you think looks well.

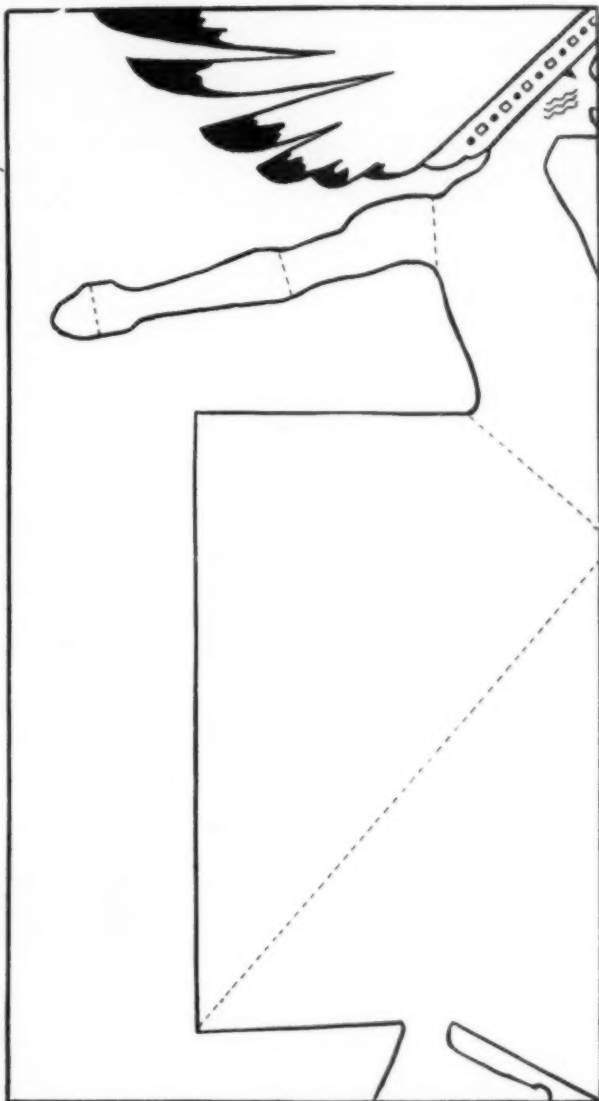
The Wild Turkey is made from the design at the top of this page. A number of them can be cut out at one time and colored with watercolors or crayons. After they have been cut out, they can be folded up to look like the picture.

These turkeys make jolly place cards. The name of the guests can be printed or written on the tail of the turkey.





AN INDIAN &
A WILD TURKEY



WITH THESE DESIGNS AS A BEGINNING CHILDREN CAN MAKE A WHOLE TRIBE OF WARRIORS, CHANGING THE DESIGN OF THE HEAD GEAR AND THE COLORS IN THE FEATHERS

A North Country Sleigh

WALLACE E. HACKETT

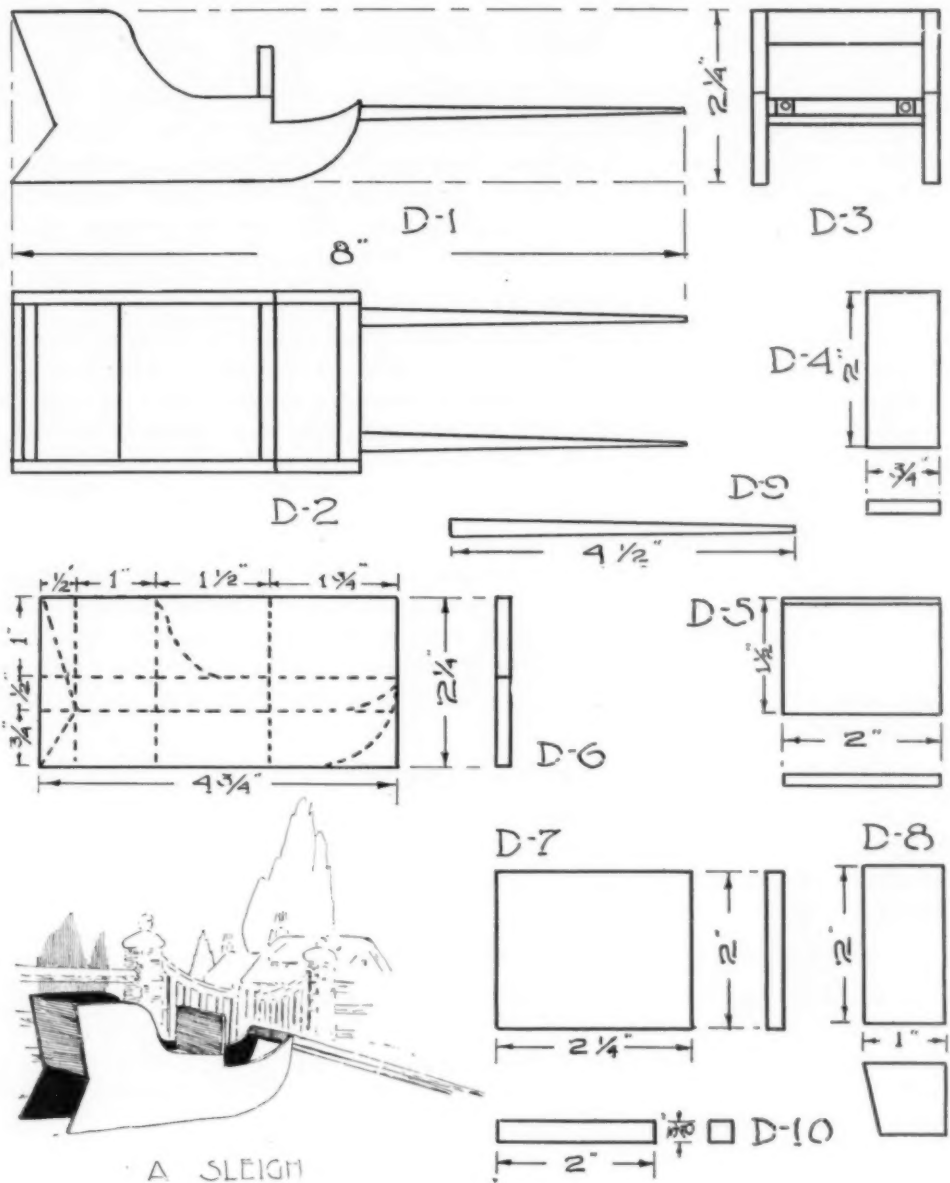
IN THE northern part of this continent there are many more snow storms during the winter time than further south. For three or four months at a time snow covers the ground and all teaming and driving must be done with sleds and sleighs. Sleighs are used not only for business but for pleasure as well, for sleighing is one of the favorite pastimes of the people. Every evening the jingle of the bells can be heard as the happy parties travel across the country. The sleigh we have here is the one most commonly used, and will be a good model to make in wood.

Directions. Out of $\frac{1}{4}$ " softwood, whittle two sides, each $4\frac{3}{4}$ " long, and $2\frac{1}{4}$ " wide, as in D-6. Out of $\frac{1}{4}$ " wood, make the floor $2\frac{1}{2}$ " long and 2" wide. Measure up $\frac{3}{4}$ " on each side of the

sleigh, starting from bottom, and draw a line parallel to the bottom edge; on this line, $\frac{1}{4}$ " in from the rear edge, nail the floor with $\frac{1}{2}$ " brads. Construct the back and dashboard out of $\frac{1}{4}$ " wood, 2" long, $\frac{3}{4}$ " wide; place the back in position and nail to the sides and floor with $\frac{1}{2}$ " brads driven through the sides and up through the floor. Out of $\frac{1}{4}$ " wood construct a forward brace 2" long, $\frac{3}{8}$ " wide; and secure in place with a $\frac{1}{2}$ " brad placed in each side of sleigh. Whittle two shafts out of $\frac{1}{4}$ " wood, each $4\frac{1}{2}$ " long, $\frac{1}{4}$ " wide; round and taper them; nail to forward brace with two $\frac{1}{2}$ " brads. Out of $\frac{7}{8}$ " wood build a seat 2" long, 1" wide; slant it to fit the back and nail in place by driving $\frac{1}{2}$ " brads through the floor. Sandpaper all parts.

KEY TO THE WORKING DRAWING

D-1 Side view of sleigh	D-6 Side and end view of side (showing how it is marked out)
D-2 Top view of sleigh	D-7 Top and end view of floor
D-3 End view of sleigh	D-8 Top and end view of seat
D-4 Top and end view of dashboard	D-9 Shaft
D-5 Side and top view of back	D-10 Side and end view of forward brace



WORKING DRAWINGS FOR THE NORTH COUNTRY SLEIGH. THIS SLEIGH CAN BE MADE ATTRACTIVE IF PAINTED WITH WATER COLORS AND SHELLACED. OIL PAINTS OR ENAMEL MAKE A STILL BETTER FINISH

Book Reviews

MODEL BOAT BUILDING FOR BOYS, by John W. Cavileer, of Hillside Junior High School, Montclair, N. J., is a new book which will be welcomed by manual training teachers. It is based upon successful experience in building and sailing boats and is full of well drawn illustrations. Skiffs, stern wheel boats, yachts, and power boats are all explained in detail. The drawings are large, which makes them easy to interpret. Publishers: Bruce Pub. Co., Milwaukee, Wis. Price \$1.35.

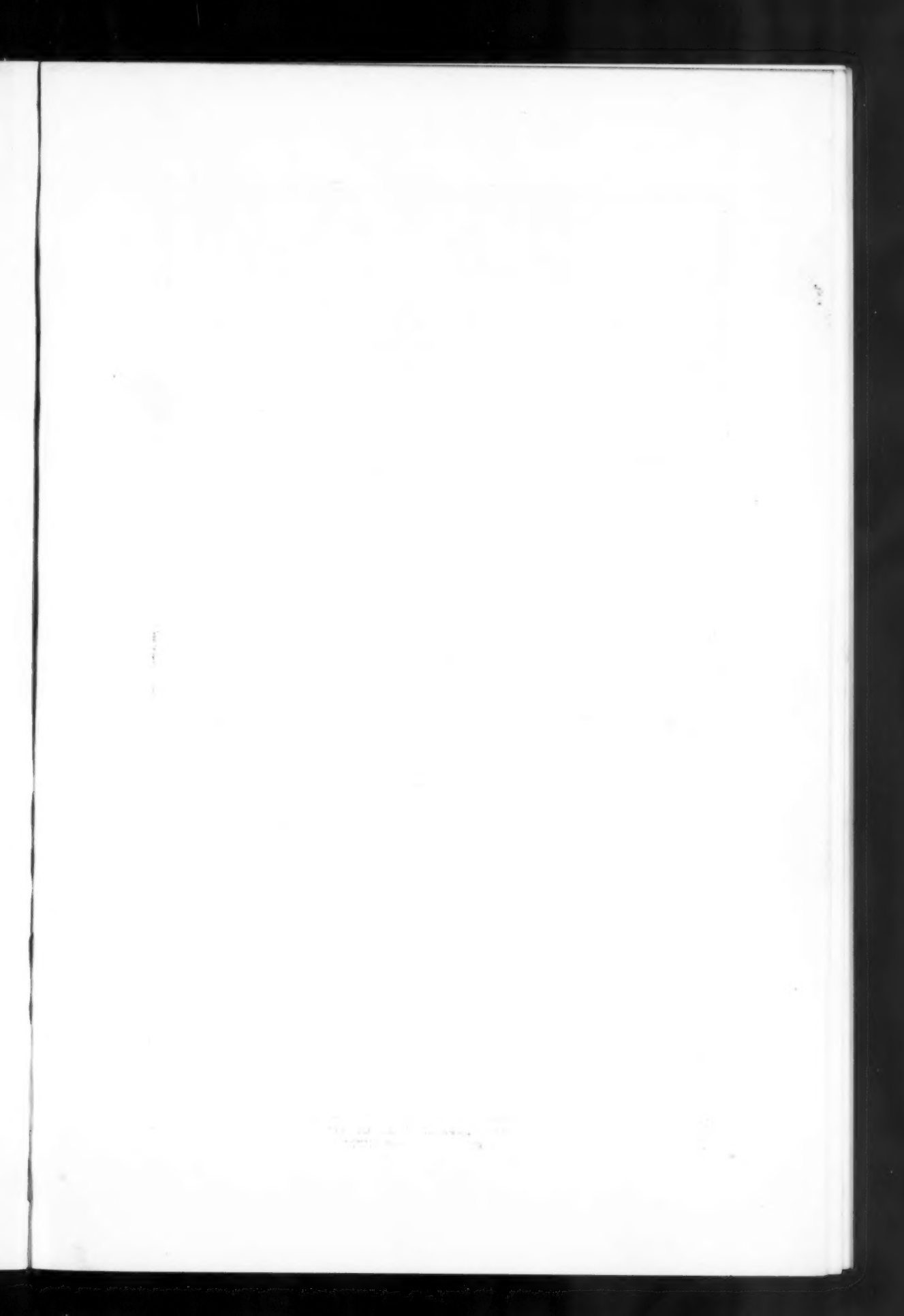
CHIP CARVING is a well written little book by Harris W. Moore, Supt. of Manual Training, Watertown, Mass. This book contains nineteen problems based upon the chip carving craft. Chip carving is characterized by angular incisions in the surface decorated and makes a most interesting project, if properly handled. Mr. Moore has covered this subject very thoroughly, both in his text, photographs, and working drawings. Manual Arts Press, Peoria, Ill., are the publishers. Price \$.85.

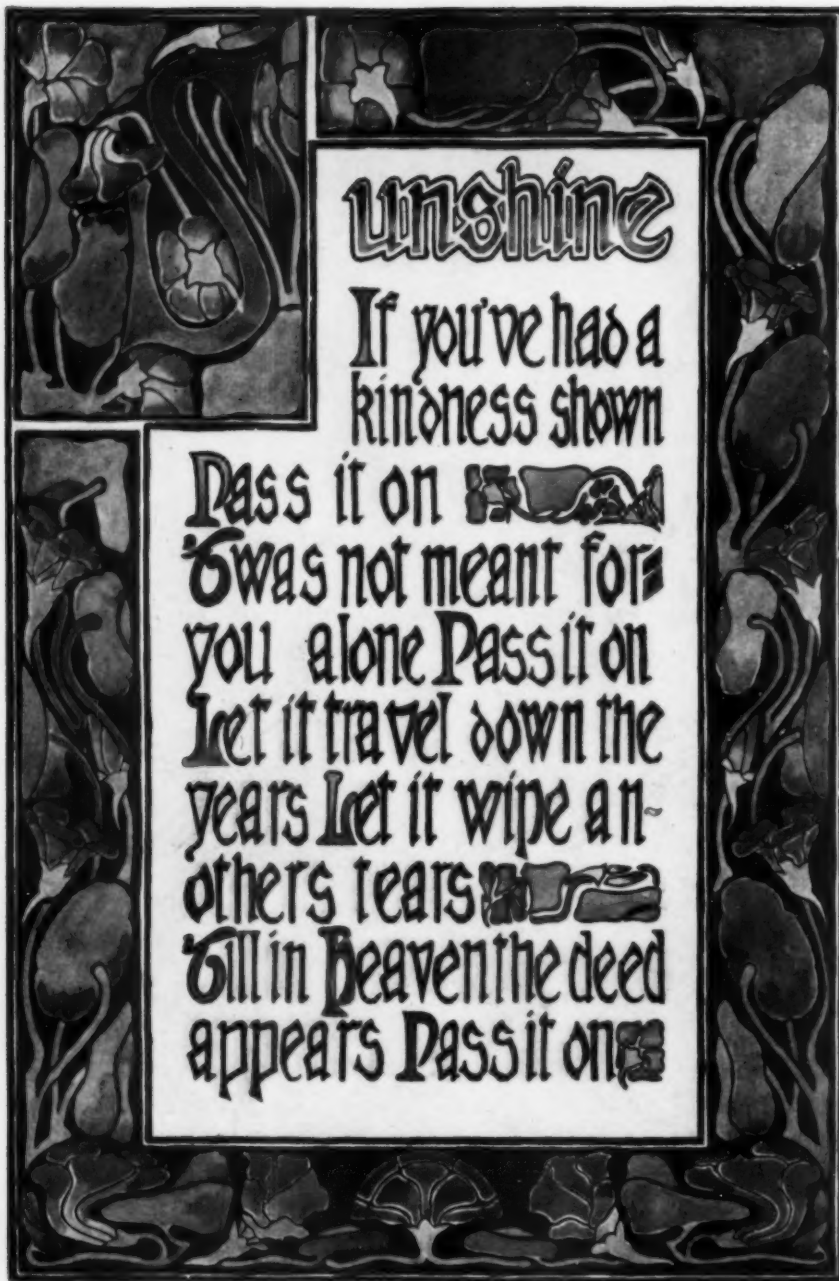
THE ART OF DRAPING, by Jerome A. Koerber, is a much needed book. Window decorators, and merchants in general will find in it many valuable helps and suggestions. Some of the subjects covered are Fundamentals of Draping, Historic Costume, Color Charts, and Combinations, Fixtures and Their Importance, and Advice to Decorators. The book is well illustrated. Put out by the Display Publishing Co., Cincinnati, Ohio.

PRACTICAL AND ARTISTIC BASKETRY, by Laura R. Tinsley, formerly Principal of the Minneapolis Public Schools, is a very useful little book. It is well planned from start to finish and contains about 140 pages of practical instruction on all phases of basketry from use of materials to successful coloring. Publishers, Beckly Cardy Co., Chicago.

SPOOL KNITTING, by Mary A. MacCormack is another practical little book. This might be called a companion book to Practical Basketry as it is very similar in style. By means of an empty spool and a few pins, the child can be taught to make many interesting objects such as caps, slippers, sweaters, shawls, mufflers, and hammocks. Girls will all be much interested in the problems included in this book. Publishers, Beckly Cardy Co., Chicago.

TABLET WEAVING, by M. & H. H. Peach, is a book which revives an old method of weaving found in European countries. This system is based on weaving braids and bands by means of pulling twisted thread through holes in little tablets of wood. It is a simple way of weaving without a loom or weaving apparatus. The drawings and reading matter explain the idea very clearly. Published by Dryad Works Handicraft Dept., 42 St. Nicholas St., Leicester, England. Price 2/6d.





THE DECORATIVE QUOTATION SERVES MANY PURPOSES. HERE ARE EMBRACED DESIGN, COLOR HARMONY, LETTERING, AND APPRECIATION OF FINE SENTIMENTS. DONE BY PUPILS IN THE HIGH SCHOOL OF COMMERCE, WORCESTER, MASS., UNDER DIRECTION OF FRANK J. DARRAH, INSTRUCTOR